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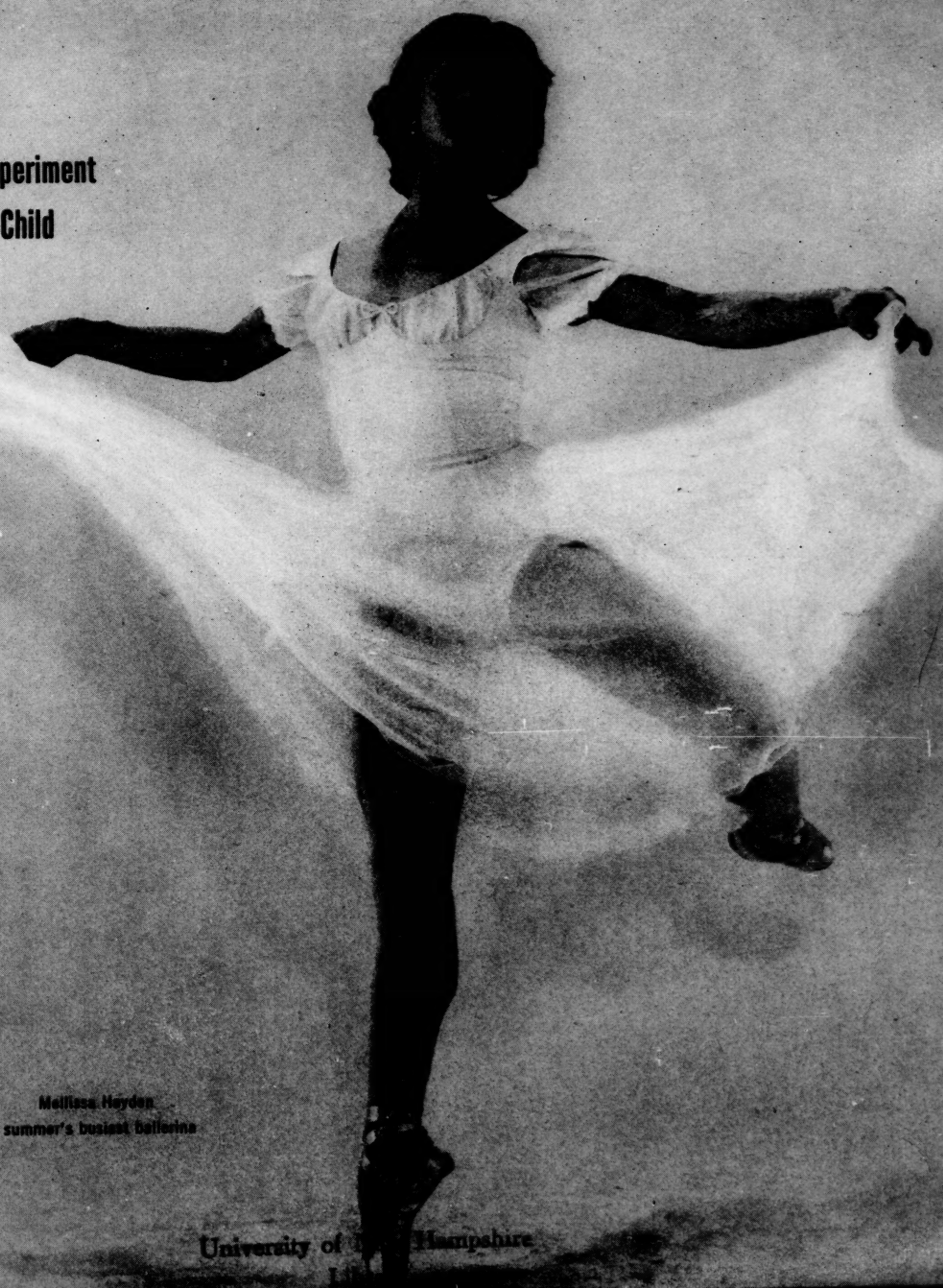

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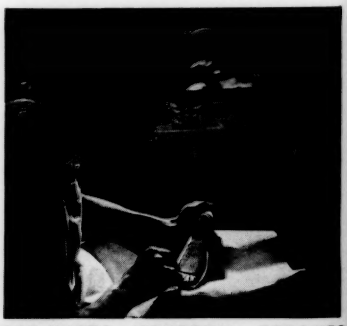

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DANCE Magazine's World-Wide Newspaper

Presstime News

"One may judge a king by the state of dancing during his reign."—Chinese Proverb

HONORS FOR STRAVINSKY

Climax of the Los Angeles Music Festival was a concert June 17 in honor of the 75th birthday of famed Russian-born composer **Igor Stravinsky**, whose works have included many great ballet scores, beginning with "The Fire Bird" for Diaghilev in 1910. The L.A. program featured the orchestral premiere of "Agon," which had been commissioned by **Lincoln Kirstein**, Dir. of the **NYC Ballet**. It is to be choreographed by **George Balanchine** and will have its 1st perf. at the NY City Center in Nov. . . . The Boston Arts Festival, on June 28, 29 & 30, was due to mark the composer's birthday with a Stravinsky program which included Balanchine's "Renard," danced by **Todd Bolender, Francisco Moncion, Herbert Bliss** and **John Mandia** . . . In the NYC Ballet season, which begins Nov. 12, a Stravinsky Festival is planned, and it is hoped to revive all the Stravinsky ballets which have been in the co,'s repertoire, and to produce 2 new ones in addition to "Agon." Possible additions: "Les Noces" and a **Jerome Robbins** work to "Capriccio."

VERDY JOINS BALLET THEATRE

French ballerina **Violette Verdy** has been signed as a principal dancer of the **American Ballet Theatre** and is due to join the co. in Calif. in Aug. Mlle. Verdy has appeared in America previously on 2 tours—once with **Roland Petit's Ballets de Paris**, and once with the **London Festival Ballet**. She has also been a star of **Les Ballets des Champs Elysees**.

Another addition to the co., with soloist rank, is **Ady Addor**, a young Brazilian ballerina who has been 1st dancer with the ballet of the Teatro Municipal in Rio de Janeiro. Newly added to ABT's conducting staff is Kenneth Schermerhorn.

SHAWN PRESENTS MARKOVA

Ted Shawn added another stellar name to the roster of artists at the 25th anniversary **Jacob's Pillow Dance Festival—Alicia Markova**, who will dance there July 30-Aug. 3. (See July schedule, p. 12, and "Salute to Jacob's Pillow," p. 38.)

CENTRAL PARK DANCE SEASON

A surprise came with the opening of the new Theatre Under the Stars in NYC's Central Park when dance programs were quickly improvised for the first 2 bills. The week of June 10 had an attractive ballet-modern program, with **Maria Tallchief, Andre Eglevsky** and a small corps from the NYC Ballet, and **Jose Limon & Co.** (interesting that the dramatic modern works won especially enthusiastic acceptance by the "summer entertainment" audiences). The week of June 17 again had the Tallchief-Eglevsky group, plus **Geoffrey Holder & Co.** and **Carmen Amaya & Co.** Scheduled to open June 24 was a revival of "Rosalie," with choreography by Mr. Holder.

10TH AMER. DANCE FESTIVAL

German modern dancer **Dore Hoyer**, a former member of the Mary Wigman Co., will make her US debut at the **10th American Dance Festival** at Connecticut Coll. in New London Aug. 15-17. Previously announced Festival artists are **Jose Limon & Co., Alwin Nikolais' Henry St. Playhouse Dance Co.**, the **Mary Anthony Dance Theatre, Daniel Nagrin, Pauline Koner** and **Ruth Currier. Doris Humphrey's Repertory Group** will appear in a revival of her historic "Passacaglia," with **Glen Tetley** in the lead. Funds voted by the college's board of trustees have made it possible to have 23 members of the NY Philharmonic Symphony to supply orchestral accompaniment for the programs.

JUILLIARD GUESTS

Because of the fact that Jose Limon & Co. and Doris Humphrey, the group's Artistic Director are to be touring Europe and the Near East from Sept. until after the 1st of the year, the Dance Dept. of the **Juilliard School of Music** will have 2 new teachers next Fall: **Hanya Holm** will teach a series of master classes, and **Valerie Bettis** will be guest instructor of the Limon classes. Also during the coming season. **Anna Sokolow** and **Donald McKayle** will be guest choreographers, doing a work each, for Miss Humphrey's **Juilliard Dance Theatre.**

BUSY DAYS FOR LIMON & CO.

Jose Limon and his dancers are in the midst of a non-stop series of engagements and preparations. Last month the group played the week of June 9 in the new theatre in NYC's Central Park, then went to Boston June 20 & 21 for the Arts Festival, and were due for a special perf. in Pittsburgh June 30. This month they take up residence at the **Conn. Coll. School of Dance** in New London, but Mr. Limon and his men dancers take time out for 2 perfs., July 12 & 14, of "Emperor Jones" at the Empire State Music Festival, Ellenville, N.Y., (where the work was premiered last year). On Aug. 21, following the Conn. Coll. Festival, they leave for London, where they open their European-Near East tour with a 2-week engagement at the Sadler's Wells Theatre on Sept. 3. Immediately after: 2 weeks at the Theatre Marigny in Paris, and Oct. 1-6 at the Berlin Festival. Their tour abroad, under ANTA-Int'l Exchange Program auspices, will continue for at least 4 months.

INTERNATIONAL NOTES

Moscow's **Bolshoi Theatre Ballet**, with **Lepeshinskaya** as prima ballerina, is to visit Tokyo in Aug. Japanese ballet enthusiasts formed long lines at the box office the night before tickets went on sale . . . The Summer Festival in Monte Carlo includes perfs. by the **Nat'l Polish Ballet Co. (Mazowske)** on July 31 and by the **Idla Swedish Ballet** on July 21. **John Taras** is choreographer for the nightly floor show of the **Sporting Club Ballet** . . . The **Royal Swedish Ballet**, which normally has only a few perfs. each week, will have a heavy Aug. schedule, according to Dir. **Mary Skeaping.** They give 6 perfs. in Santander, Spain, and immediately after, do 8 perfs. in 1 week at the Edinburgh Festival. Miss Skeaping did the dances for the small-scale production of Gluck's "Orpheus" which opened in June at the historic Drottningholm Court Theatre in Stockholm.

Luisillo and his Spanish Dance Theatre were scheduled to sail from Johannesburg June 22 for a summer tour of France, Switzerland, Italy, Belgium, Holland and

Presstime News

Spain . . . **Guillermo Keys Arenas** has already choreographed Ravel's "Alborado del Gracioso" and Debussy's "Nuages et Fetes" in his new assignment as head of the official ballet co. of Guatemala. He has many new projects planned following his return from a summer's work at Conn. Coll. in New London . . . **Jan Veen** writes that **Sigurd Leeder,** formerly of the Jooss Ballet, is marking the 10th anniversary of his London school with a 3-week festival. A modern repertoire of 50 dances was presented.

Jose Maria Velasco Maidana, well-known Bolivian composer, is currently visiting the US for a year under the sponsorship of his gov't. Among his works is the ballet "Amerinda," which has been successfully performed in La Paz and elsewhere in So. America . . . The Suttonettes, a 25-member troupe directed by Scranton, Pa., teachers **Jimmy Sutton** and **Alexi Ramov,** will travel 12,000 miles this summer under Air Force auspices to entertain GI's in the Azores, Iceland and Bermuda. The group made a highly successful similar tour last year to the Azores.

HERE AND THERE

DANCE Magazine Publisher **Rudolf Orthwine** is doing research in Europe in color offset and is visiting established connections and searching for new items of interest. He recently attended a graphic arts exhibit in Switzerland . . . Among the ballet albums which Angel Records will be distributing in the US this fall are "Royal Ballet Silver Jubilee," Prokofieff's "Cinderella," "Hommage a Pavlova," Samuel Barber's "Souvenirs" and Shostakovich's "Golden Age."

The address of **Jan Wahl** in Copenhagen is requested . . . Norman Dello Joio was given the Pulitzer Prize in Music for the score he was commissioned by the Juilliard Foundation to write for **Jose Limon's** "There Is a Time" . . . A newcomer performing organization is the **Whittier, Calif., Civic Ballet,** which made its debut June 2 & 3 with a full-length production of "The Nutcracker," choreographed by artistic director **Mona Frances.**

Two children's dance routines, "The Teddy Bear's Picnic" and "The Little Rag Doll," choreographed by **Gertrude Hallenbock,** have been published in Labanotation by M. Witmark & Sons . . . Forest Park, Ill., teacher **Jimmy Barnes** throws a series of brickbats in his 1st book, "The Backward Behavior of Ballet Mothers and Their Budding Ballerinas" (Oak Brook Press, $2.95)

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TELEVISION TOPICS

Choreographer **Louis Da Pron's** 18-year-old daughter **Diane** joined the dancers on the Perry Como Show and has continued with its summer replacement, the Julius La Rosa Show . . . **Ernie Flatt** will be choreographer of the NBC-TV telecast Nov. 27 of "Annie Get Your Gun" with Mary Martin. Flatt, incidentally, also returns next season as choreographer of "Your Hit Parade" . . . **Eleanor Powell** is reportedly getting back into her dancing shoes to appear in a Nov. CBS-TV show with **Fred Astaire** . . . The **Lester Horton Dancers** were to be featured on NBC's "Tonight" June 25 in a telecast from the Seville Club in L.A. . . . **Thalia Mara** and **Arthur Mahoney** have formed a co. to produce color films for TV and movie distribution. 1st is to be a ½ hr. "Snow White and Rose Red," with **Allegra Kent** and **Royes Fernandez** featured.

PERSONALS

One of Broadway and Hollywood's ace dance directors, **Robert Alton,** died June 12 in Hollywood of a kidney ailment at the age of 55. A native of Bennington, Vt., Mr. Alton had his principal dance training with Mikhail Mordkin. He was choreographer for such films as "Annie Get Your Gun," "Ziegfeld Follies," "Show Boat," "Call Me Madam" and "There's No Business Like Show Business" and for many B'way musicals, including "Pal Joey," "Hazel Flagg," "Me and Juliet" and "The Vamp." His most recent project was staging the Judy Garland show last year in Las Vegas and at NYC's Palace.

Arch Lauterer, Prof. of Speech and Drama at Mills Coll., Oakland, Calif., died June 9 in Oakland at the age of 52. Well known as designer of more than 400 theatrical productions, Mr. Lauterer taught at Bennington Coll., Sarah Lawrence Coll., and Western Reserve U. Best known of his dance designs were those for Martha Graham's "Letter to the World" and "Deaths and Entrances."

Mrs. Caroline D. Littlefield, mother of the late Catherine and Dorothie Littlefield, died in Philadelphia May 7 at the age of 75. Mrs. Littlefield and her daughters founded the Phila. Ballet in 1934.

DANCE Magazine, published monthly by DANCE Magazine, 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Reentered as second-class matter August 17, 1948, at the Post Office New York, N. Y., under the act of March 3, 1879. Copyright, 1957, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or in part without permission. Printed in U. S. A. Subscription prices: United States and possessions, and Canada, 1 year $5.00, two years $9.00; Pan-American, 1 year $6.00, two years $11.00; other foreign, 1 year $6.00, two years $11.00. Single Copies at 50 cents.

AROUND NEW YORK

Eve Beck, Anita Dencks, Katy Friedlich, Tina Ramirez, Coco Ramirez, Mary Hinkson, Christine Lawson, Ellen Hubel, Jeff Duncan, David Gold, Jack Moore, Alvin Ailey, Harold Pierson, Bruce Carlisle and **Stanley Papich** will be the dancers in the B'way musical "Copper and Brass," due for Aug. rehearsals. **Anna Sokolow** is choreographer . . . **Jose Greco & Co.,** having done a brisk box-office business in their Playhouse engagement May 21-June 8, came back for a 10-day encore June 21-30 . . . **Roye Dodge** is choreographer for "Mr. Rock 'n' Roll," a feature-length film being made in Manhattan.

Teenager **Claire Kropf** of Mt. Vernon, NY, was winner of a $350 **Westchester Dance Council** scholarship. Runners-up were **Judie Beatie** of Hastings and **Sandra Sentry** of Ossining. Judges at the May 25 competition were **Valerie Bettis, Doris Hering, Ruthanna Boris, Frank Hobi** and **Norman Lloyd** . . . On May 25 the Poetry Center of the 92nd St. Y sponsored a production of Stravinsky's "Histoire du Soldat." Choreographer **Frances Alenikoff** danced the Princess with humor. The Devil, portrayed by **Alvin Epstein,** manifested many dance qualities.

DANCE SCENE USA

Vera Pasztor and **Erno Vashegyi,** formerly 1st dancers and choreographers of the Budapest State Opera, come to the US in early July for an appearance at the Empire State Music Festival, Ellenville, NY. Since their escape from Hungary they have been at the Opera in Zurich . . . **Raimonda Orselli** was Liat in the St. Louis Municipal Opera's "South Pacific" June 6-16 . . . **Claire Kincade** is choreographer and lead dancer for the 9-week summer season of musicals at the Grand Theatre, Sullivan, Ill. . . . **Buddy Schwab** is choreographer of the Gus Schirmer summer theatre production of "The Boy Friend." **David Vaughan** is playing Lord Brockhurst on the tour . . . **Sonia Arova, Job Sanders, Pearl Primus** and **Frans Reynders** performed at the 2nd annual Dance Festival of the Silvermine Guild, New Canaan, Conn., June 1.

The Westport, Conn., Country Playhouse launched a series of dance eves. June 19 with a perf. by **Sinda Iberia & Co.** Scheduled for June 26 were **Nina Novak, Kenneth Gillespie, Gertrude Tyven** and **Eugene Slavin,** and for Aug. 18, **Andre Eglevsky, Allegra Kent** and a group . . . Spanish dancer **Teresita Osta** appears July 10 & 12 at Lake Minnewaska, NY, and Aug. 1 at Chautauqua, NY.

The summer theatres at Camden, NJ, Valley Forge, Pa., and Westbury, LI, have worked out a cooperative circuit. **Richard Barstow** is choreographer-director for all 3. Instead of having a resident co. learn several musical shows, Barstow is staging 3 productions, and the original casts will

make a tour of the 3 theatres . . . **Geoffrey Holder & Co.** appear Aug. 16-18 at **Castle Hill**, Ipswich, Mass., and at the Canadian Nat'l Exposition, Toronto, Aug. 23-Sept. 7 . . . This summer **Judith and Felix Fibich** will be resident dancers at Circle Camp, Sylvan Lake, NY. They appeared with their co. May 26 on CBS-TV's "Look Up and Live" in a study of the Chassidic movement . . . **Lela Zali**, teacher at the **Panaieff Ballet Center** in L.A., was soloist June 15 with the orchestra of the Summer Theatre Festival at Logan, Utah . . . Hindu dancer **Gina** began a summer tour June 24 at the U. of Ark. and June 26 at the U. of La. . . . As part of the June celebration of the 75th anniversary of Yankton, S.D., Coll. **Matti Haim** was dance soloist and panel member in the school's Fine Arts Conference.

ACADEMY TO TRAIN TEACHERS

The new **National Academy of Ballet**, now chartered by the State of NY as a non-profit membership organization, will offer a 4-year Teacher Training Course with the school year beginning in Oct. 1957. The curriculum, designed for young people wishing to enter the teaching field, includes all subjects relating to the art of ballet and the science of teaching it. Applications are being accepted now. Information: Sec'y, Nat'l Academy of Ballet, 117 W. 54, NYC 19. Founders are **Arthur Mahoney** and **Thalia Mara**.

SCHOOLS AROUND NEW YORK

The **Ballet Theatre School** in addition to its NYC school, will have a branch at Woodstock, NY, July 1-Aug. 31, under the direction of **Brendon Fitzgerald** . . . As of July 1 **Nathalie Branitzka's** studio will be located at 939 8th Ave. . . . **Erik Bruhn, Beatrice Tompkins, Gerald Arpino** and **Jonathan Watts** are teaching this summer at **Robert Joffrey's American Ballet Center** . . . The summer session of the **Melissa Hayden School of Ballet**, Cedarhurst, LI, begins July 8. Newly added is a session in jazz dancing to be taught by **Arthur Mitchell** . . . West Coast TV choreographer **Don Sky** has joined the faculty of the **Int'l Dance School** in Carnegie Hall . . . **Herbert Bliss** is teaching summer classes at the **School of Amer. Ballet.**

The **Joseph Levinoff Ballet School** is no longer in Steinway Hall. As of July 15 Mr. Levinoff's classes which will now also include Spanish, modern, jazz, and a "Showcase" series for students, will be held at the **Chester Hale Studio.** Mr. Hale's classes also, of course, continue there.

The **Steffi Nossen School** is holding a 6-week summer session June 23-Aug. 2 at St. Thomas Church Parish House, Mamaroneck, NY. **Barbara Furth** was elected pres. of the Nossen Teenage Dance Workshop at the Spring reunion. Guest speaker and performer at the event was **Melissa Nicolaides** . . . **Patricia Wilde** is giving private lessons at the **Maria Nevelska Studio** . . . **Elizabeth's Folk Dance Circle** is now at the Rehearsal Centre. Classes are held every Tues. eve. . . . The **Smith-Bene School**, B'klyn, presented its students in a program May 26 at B'kyln Coll. **Beatric Bene** danced "The Dying Swan," and, with **Rex De Vore**, the "Nutcracker" pas de deux . . . **Gia and Lea Wallace**, directors of the **Village Dance and Puppet Center**, presented "The Sleeping Beauty" in their 8th annual student recital June 9 . . . The **Master Inst. Drama and Dance Workshop**, directed by **Alec Rubin**, scheduled an 8-week summer course beginning June 24.

SCHOOLS AROUND THE COUNTRY

A program June 8 honoring the birthday of **Georges Milenoff** also marked his 40th year of ballet teaching and his 10th year in Coral Gables, Fla. . . . Oklahoma City teacher **Robert Bell** is building a handsome new studio-school which opens in the fall. For the 3rd year Mr. Bell is Ballet Dir. of Kansas U. Summer Music Camp, Lawrence, Kans. . . . **Merce Cunningham** goes to Calif. this month to guest-teach at the **Welland Lathrop School** in SF, for **Ann Halprin's Dancers' Workshop** in Marin County, at the **Idyllwild Arts Foundation**, and at the **Amer. School of Dance**, Hollywood . . . **Karen Kanner, Carol Dellaglio, Bruce Marks, Paul Sanasardo** and **William Burdick** will be in residence at the U. of Colo., Boulder, with **Pearl Lang** this summer. They perform at the U. July 16 and at the Aspen Festival July 20 & 21 . . . **Roland Guerard** is now on the faculty of the **Mellen Dance Studio** in Galveston, Tex.

The U. of Mich. is presenting its annual Practicum of Modern Dance, a workshop of Creative Dance Study for students and teachers, Aug. 20-30, at the Nat'l Music Camp, Interlochen, Mich. Directors are **Esther E. Pease** and **Joseph Gifford** . . . The **Int'l Summer Dance School and Experimental Group**, directed by **Angiola Sartorio**, gives its 8th season at Corona del Mar, Calif. . . . Chicago teacher of Spanish dance **Jose Castro** has lately been studying each summer in Mexico City with **Esperanza de la Barrera**, who has a large school there and extensive material on Spanish dance . . . **Michael Maule**, following a June teaching engagement at the **Imperial Studios** in Palm Beach, Fla., was due to go to Colo. Coll. to study modern dance with Hanya Holm. After teaching for the DMA convention in Detroit in Aug., he returns to the faculty of the **Melissa Hayden School**, Cedarhurst, LI . . . **Allan Wayne** will head the Dance Dept. of **Music Land**, the children's summer school of music, art, dance and drama on the campus of Bard College.

Mme. Halina's School of Dance Arts in Elmira, NY, has completed its 10th season. This year's program was presented June 15, 22, 23 & 26, with "Cinderella" featured . . . **Gertrude Hallenbeck** and her Concert Ballet and **Oscar Hallenbeck** and his Modern Dance Workshop gave their annual perf. May 27 at the Albany, NY, Academy for Girls . . . The **Dept. of Phys. Ed. for Women of Howard U.**, Washington, DC, gave its Spring Dance Festival May 19 . . . **V. Andre's** 13th edition of the "Music Box Revue" was presented June 7 at the 8th St. Theatre in Chicago . . . **Dace Priedite**, student at **Vera Keiss' East York School of Ballet**, Toronto, has been awarded a scholarship to the **Nat'l Ballet of Canada Summer School.**

The **Dance Circle of Boston**, a growing study and workshop group 40 strong, has had **Michael Hollander** of the Jose Limon Co. as a visiting teacher each week. **Mary Nagler**, the Circle's director, goes on a leave soon for a year in Burma with her architect husband who has been awarded a Fulbright Fellowship . . . **Betty Mae Harris'** student revues in Perry and Boone, Ia., marked her 30th and 28th anniversaries, respectively, in those communities . . . The **Eastern Cooperative Recreation School** has a summer session in folk and square dance, drama, music, art, etc., at the Westtown School, Westtown, Pa., Aug. 10-18 . . . **Louise Licklider**, teacher in Santa Fe, Los Alamos and Taos, presented her students May 20 & 21 in Santa Fe, and May 31 in Los Alamos. "Les Sylphides" and "The Blue Bird," highlights of those programs, were scheduled for a TV perf. in Albuquerque in June . . . At the June 1 recital of **Cranford House** in Dallas, headed by **Don and Lorraine Cranford, Natalie Skelton** and **Shirley DeWitt**, an annual $200 scholarship to the **Ballet Theatre School** in Denver was announced.

ASSOCIATION NEWS

The new **Oklahoma Dance Masters Assn.** held their 1st summer convention June 13-15 in Stillwater with **Buster Cooper, Virginia Self** and **Tito and Marjorie Montilla** as faculty . . . **Dr. Shailer Upton Lawton** has been made an honorary member of the **Amer. Soc. of Teachers of Dancing** . . . **Leticia Jay** is presenting dances in Jay Notation at the conventions of both the **Chicago Nat'l Assn. of Dance Masters** and the Amer. Soc. . . . **Bob Kimble**, dance instructor and head of Kimbo Records, makes his 1st appearance in his annual coast-to-coast tour of conventions at the **Midwest Assn.** in Wichita.

The **Canadian Dance Teachers Assn.** has established a "systematic tap dancing syllabus in which tap dancing is taught with the same approach as the three R's," according to **Louise Burns**, chairman of the CDTA tap committee.

The **Ohio Valley Contemporary Dance Assn.**, under the chairmanship of **Joyce Wolff** of the **Nancy Longfellow Studio** of Dayton, has sponsored 2 workshops this

season. In the fall at Dayton 150 teachers and students attended a lecture-demonstration by **Mary Whitney** of Bowling Green U. and a class by **Margaret H'Doubler.** The spring workshop, at the U. of Cincinnati had a class by **Cora Miller-Wells,** and dances presented by groups from Bowling Green U., the U. of Cincinnati, Miami U., Ohio U. and the U. of Kentucky.

CONVENTION TIME

During July and August most of the dance teacher associations hold their summer conventions. Below is a schedule of those meeting during that period (alphabetically listed):

American Society of Teachers of Dancing, Convention Aug. 4-9, Hotel Sheraton-Astor, NYC.

Associated Dancing Teachers of So. Calif., Convention, Aug. 25-29, Statler Hotel, L.A.

Cecchetti Council of America, Summer Seminar July 21-26, Hotel Park Shelton, Detroit; West Coast Refresher Course Aug. 22-23, Hotel Statler, L.A.

Chicago Nat'l Assn. of Dance Masters, Refresher Courses July 29-Aug. 9; Ballroom Session, Aug. 9-10; Convention Aug. 11-15, Hotel Sherman, Chicago.

Dance Teachers Club of Boston, Training School Aug. 19-23, Charter Oak Hall; Convention Aug. 26-29, Hotel Somerset.

Dance Educators of America, Training School, July 8-18; Pre-Convention Ballroom Session July 19-20; Convention July 21-26; Student Convention July 22-26, Hotel Plaza, NYC.

Dance Masters of America. In Galveston, Tex., at Galvez Hotel: Convention July 14-18. In Detroit, at Sheraton-Cadillac Hotel: Normal School July 29-Aug. 2; Pre-Convention Ballroom Session Aug. 3-4; Convention Aug. 5-9.

Midwest Dance Assn., Convention July 9-13, Broadview Hotel, Wichita, Kans.

Nat'l Assn. of Dance and Affiliated Artists. In Los Angeles, at Statler Hotel: Conservatoire July 5-11; Seminar July 5-10. In Chicago, at Sherman Hotel: Conservatoire July 13-18; Seminar July 13-16. In Dallas, at Statler Hoel: Conservatoire and Seminar July 21-26. In Boston, at Bradford Hotel: Conservatoire and Seminar July 29-Aug. 3. In NYC, at Hotel Roosevelt: Conservatoire Aug. 4-17; Seminar Aug. 4-16.

CHICAGO NEWS

Paul Draper's concert at Mandel Hall May 18 brought a new Draper who has added to his virtuoso tap technique an airy skimming of the stage, light jumps and a new freedom of limbs. He retains his almost ritualistic formality for the Bach and Handel works; his "Sharp Character" or "Politician Making a Speech" partake of a more highly developed movement range; and his "Sonata for Tap Dancer" is a masterpiece. The dancer's disarming ad-libbing brought forth requests from the U. of Chicago intellectuals for Bach and Elvis Presley.

"Arabesque," **Eric Braun's** classical ballet to Mozart music, had a successful premiere on the May 19 program of **Ballet Guild of Chicago** and was due to be repeated June 16. It is the kind of work dancers love to dance. Though there is a Balanchine influence, there is also a definite statement of the choreographer's own deep love of classic dance. Braun, fully recovered from his knee trouble, danced with exactitude and soaring elevation. The talented leads were **Barbara Atkins, Bonnie Black, Patricia Klekovic** and **Eloise Ramsey.**

Another Guild premiere was "Petites Histoires," four historical anecdotes of ballet by **Loyd Tygett.** His 1750 "Judgment of Paris" included beautiful masks, elaborate tonnelets and goddesses that rode in on a "gloire" of rosy clouds. The pseudo-classicism of 1820 and the romanticism of the later 19th Century were overdrawn. **Jane Bockman Jane Krane, William Mahoney** and the audience had fun in the final anecdote, a parody of psychological ballet called "Oh Lonely One, Is It Better to Be Bitter" . . . Another novelty was a pas de deux by **Dom Orejudos,** danced stylishly by the choreographer and **Bonnie Black** . . . Revived on the program was **Charles Bockman's** "Nocturne." Its theme, the Debussy music, the small cast, etc., invite comparison to Todd Bolender's "The Still Point." Bolender's piece has more depth; Bockman's richer dance material.

"Integration," a ballet on racial problems choreographed by **Romola James** was the feature of "Night of Stars" at Corpus Christi Aud. June 9. Program also included **Berenice Holmes'** "Marine Fantasy" and appearances of **Nevill Black** and **Jewel McLaurin** . . . **Danny Hoctor** and **Betty Byrd** opened an engagement at the Palmer House June 1 . . . The **Shovon Trio** are the best Calypso dance act at the all-Calypso Blue Angel since **Talley Beatty . . . Jose Castro** gave a perf. June 9 at Thorne Hall, and on June 16 in Gary, Ind. *Ann Barzel*

NEWS FROM SAN FRANCISCO AREA

Two new ballets are in prospect for the **S.F. Ballet. William Dollar** is expected to come from Iran in July to create a work which was discussed when the co. was in Teheran on its recent tour. Dollar and **Lew and Harald Christensen** were associated years ago in Ballet Caravan. The other ballet, to be created by Lew Christensen on commission from the U. of Calif., will be performed next May. British composer Arthur Bliss is writing the score. S.F. Ballet is again on the summer schedule of the Marin Music Chest, with a Sept. 8 perf. accompanied by members of the S.F. Symph.

The **8 Soloists of the Royal Danish Ballet** will do a single Sun. mat. July 28 at the Curran Theatre in S.F. . . . **The Royal Ballet** finally has a S.F. booking: 9 perfs., Nov. 20-27 at the War Memorial Opera.

Illness and injury of dancers prevented a projected appearance of **Jan Carpenter's Ballet Circle** recently, under auspices of the Oakland Civic Music Assn., with a musicians' union grant from the Music Performance Trust Funds. The co. was still short-handed when it scheduled a workshop program at the Berkeley Little Theatre June 9. Ballets were **Michel Panaieff's** "Pas de Quatre," with **Barbara Crockett, Carol Dampier, Geraldine Uhlig** and **Wendy Brophy,** and "Tchaikowsky Divertissements" with the above dancers and **Robert Ronan.**

A "Folkdancerama" staged by **Folk Dance Federation of Calif.** is scheduled for Woodminster Amphitheatre, Oakland, Aug. 31, under auspices of the Oakland Park Commission . . . The **Janine Charrat Ballet** of Paris will open the Oakland Civic Music Assn's season Nov. 18 . . . **Ballet Celeste,** juvenile group headed by **Merriem Lanova,** performed at Marines' Memorial Theatre, S.F., on June 9 . . . A

(continued on page 95)

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IN THE NEWS

WITH CONTRACT SIGNED: Spanish dancer Roberto Iglesias (left) appeared with Co. in New York for only one night, June 18—but that was long enough to be seen and signed by Impressario Sol Hurok, above, for a '58-'59 U.S. tour.

Lee Nye

BACKSTAGE TENSION: Photographer Lee Nye, in this backstage photo, catches the quiet excitement of the pre-curtain moment as choreographer Prof. Willam Christensen gives last-minute instructions before the spring debut of his latest work, "Crown of Joy," at the Univ. of Utah.

Saul Goodman

JULY BRIDE AND GROOM: Virginia Rich and Robert Barnett of the N.Y.C. Ballet are to be married July 20 at Miss Rich's home in Atlanta. The wedding takes place between two dancing engagements for the couple at the Atlanta Municipal Theatre.

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LOOKING AT TELEVISION

WITH ANN BARZEL

Nelle Fisher, once a frequent TV performer, was a refreshing visitor on *Inside Music* (April 14, ABC). The program dealt with country music, and Miss Fisher and a large group of well-known dancers danced in the several numbers she arranged. Miss Fisher and Rudy Tronto were a soldier and his girl in a folksy Bunker Hill ballad of a century and a half ago; and a rural couple in *Sweet Betsy from Pike*. There was a *House Raising Dance* in pioneer tradition with a skillful group that included Gemze de Lappe and Buzz Miller. Aside from being a fine dancer with great attractiveness and personality, Miss Fisher has made a study of folk lore and has a feeling for its lilting steps and warm style.

The Bob Hamilton Trio, once a joy on Saturday night screens, has not been seen enough this year. This act set a style and pace that are widely imitated. The trio appeared on the *Paul Winchell Show* of April 18 (ABC) in a mock military drill and, in the Latin American style they exploit so well, to the *Peanut Vendor*. The girls who appear with Hamilton keep changing. But, as always, they are first-rate dancers, capable of the strong, clean movements Bob Hamilton devises.

The *Arthur Murray Show* now has Peter Gladke featured in the dance concoctions cooked up for what Kathryn Murray "dances." The most original was a tomboy dance-skit on May 7 in which Mrs. Murray, in gym bloomers and middy blouse, played leap frog with the boys. That's pretty tame for today's tomboys, but 1910 was different. The dance contests on the show are obviously contrived, but if they entertain the crowd and sell them on taking dancing lessons, who are we to suggest how to be artistic and lose rating?

The situations on the *Marge And Gower Champion Show*, off the air for the summer, sometimes limped during its initial season, but the dances were consistently fine. The best situations, as far as dance enthusiasts are concerned, were those about the business of making dances or living a dance life. There are so many repetitive and stale ideas in the so-called domestic life of television families that the unique profession of this pair was in itself an attraction. On the 14th of April the Champions were cornered to stage an amateur show, the *Community Capers*. The auditions and the irate mothers with their plump Pavlovas are a stock situation, but an extra dividend of fun was realized. Gower Champion, Jack Whiting and Buddy Rich contributed a wonderful parody of an elegant tea party while drinking beer out of cans in the kitchen.

The Champions finish every show with a dance well worth waiting for. On April 14 it was carefree dancing to *I've Got Rhythm* all over the stage, aisles and foyer of a theatre. On April 28, there was a dance made for special camera effects and tricks. On June 9, the shop-talk was special fun. The problem was the rearranging of a dance to *St. Louis Blues*. Helen Broderick's advice about psychological undertones and modern dance, versus Gower's plea to keep it "commercial" were hardly esoteric. The high point of the show was the actual staging of *St. Louis Blues*, produced with stairs leading to nowhere.

Ray Bolger is no longer doing his Sunday afternoon show, and instead is producing one-hour evening variety programs. Once the most debonair of hoofers, he is beginning to show the strain of working against deadlines and the other tensions of television. His April 21st show included his whimsical Cricket song and dance and the kidding of dance material with guest Sammy Davis, Jr. — which included some fencing and a mock Spanish dance.

Spanish dancing of a more authentic nature was on the Bolger evening show of May 20, which had José Greco and his company as guests. Greco danced a *Farucca*, his heels beating out the rhythms on a huge drum which he leaped onto, his sleek body whipping through sharp turns and sliding to accents on the knees. Vera Ellen, in an elaborate production concerned with being met at the railroad station, was an attractive guest performer on the same program.

Ed Murrow interviewed Fred Astaire on his *Person to Person* show of June 7, and the hoofer was as blithe as ever in and around his California house — and especially when he played drums or plugged the schools that bear his name. His most interesting remark was that he would not make a movie without dancing, for then people would say he was getting too old to dance.

The major event in serious dance was the appearance of Pearl Lang and her group in *Rites* on *Frontiers of Faith* (NBC, June 10). The presentation and the choreography were excellent. The swirling lines on floor and background echoed the swirling dance patterns and set an atmosphere of cycles, the basic tenet of the work. The beauty of movement of leading dancers Pearl Lang and Glen Tetley came through clearly and almost intimately, for the cameras came in close to the dancers, and they filled the screen a good deal of the time. More of *Rites* is concerned with small groups of dancers or pairs than with the whole complex cast. The narrative that accompanied the work was very helpful for the type of viewer, not too sophisticated in terms of dance, who might be watching a religious program on television.

On May 26, Maria Tallchief, partnered by Kenneth Johnson, made a brief appearance on *Wide, Wide World* (NBC). This section of the program was devoted to problems of the American Indian's adjustment to life off the reservations. Miss Tallchief is one Indian maiden who is well-adjusted to the outer world, and, besides dancing well, she spoke with poise and assurance. She was an excellent ambassadress, not only for off-reservation Indians, but for dance. She was entirely at ease and so logical, especially in not trying to find any connection between the artificial art of ballet and the ethnic dance of the Indians. *THE END*

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DANCE IN THE MOVIES

BY ARTHUR KNIGHT

A few years ago Cole Porter took *Ninotchka*, one of M-G-M's brighter comedies of the Thirties, and transformed it into a second-rate Broadway musical called *Silk Stockings*. In re-adapting the Porter show to the screen, M-G-M has amply returned the compliment. The new film version of *Silk Stockings* is long on stars, top-heavy with music, filled with dances, but short on wit and the satiric *savoir faire* that made the original such memorable fun. It is all too obvious that Cyd Charisse was chosen for her terpsichorean and not her thespic talents to play the role of Ninotchka, the sexless, single-purposed lady from Moscow. The three less dedicated Commissars who find that the capitalism, the champagne and the ladies of Paris are all very much to their liking are portrayed with low-comedy zeal by Peter Lorre, Joseph Buloff and Jules Munshin. Even Fred Astaire, playing an American movie producer working in Paris, turns in a surprisingly listless performance.

Cyd Charisse's major solo in "Silk Stockings" is a beautifully danced costume change from drabness to Paris elegance. Above, she is in between — not yet having shed her cotton hose.

The story, as you may remember, centers about the producer's frantic efforts to keep a Soviet composer in Paris long enough to complete the score for his picture. (The fact that he intends to turn the composer's symphony into a series of torch ballads and hoop-de-do ballets is mentioned but not stressed.) He imports Janis Paige to seduce the fellow, puts the three Commissars dispatched to bring him back to Moscow on an expense account binge. But Ninotchka, sent to Paris to bring back the three errant Commissars, requires Astaire's personal attention. She is made of sterner stuff. She manages to resist Paris — and Astaire — for several days. Of course, there are complications both before and after her capitulation but these only delay, not prevent, the anticipated happy ending. Delay it, in fact, at least twenty minutes too long.

Silk Stockings, then, has altogether too much book to lug around with it. Leonards Gershe and Spigelgass, who prepared this adaptation, have tried to help matters by going back occasionally to the original lines and even whole scenes from *Ninotchka;* and director Mamoulian, returning to films after far too long an

"The Red Blues," elaborate dance finale of "Silk Stockings," suffered, we suspect, in the cutting room. What remains is vigorous and lively, but not always cohesive. Among the performers we recognized who appear with Miss Charisse in this number are Roy Fitzell, formerly of Ballet Theatre, 2nd from left in photo above, and at extreme right, eyes hidden, DANCE Magazine's Hollywood-Las Vegas Correspondent Roy Clark. Michel Panaieff appears as a Moscow ballet master.

absence, has neatly integrated the musical numbers with plot development whenever possible. But the main effort obviously went into embellishing the score, consisting of a baker's dozen of Cole Porter tunes, two of them composed specifically for the film—an effort that involved no less than three first-rate choreographers. Astaire and Hermes Pan worked together on the dances in which Astaire appears, while all the others were created by Eugene Loring. The dances are far and away the best part of the film. At least in these passages Cyd Charisse is not forcing an imitation of Garbo — merely being her own charming and very capable dancing self.

Actually, all the best numbers in the film go to Miss Charisse, either singly or in tandem with Astaire. One of the high points of the picture is their dance through a film studio, the various settings suggesting new forms, new rhythms for their movements. While the idea is no longer particularly novel, the variations that have been worked out, and the elegant exuberance with which Astaire and Miss Charisse execute them, are wholly enchanting. They work together again in an intricate adagio, twining and spinning around each other (Ninotchka has had too much champagne); and make a stylized tour of Paris—alas, all interiors!—in which the action stresses Ninotchka's interest in statistics and Astaire's interest in Ninotchka.

On her own, Miss Charisse proves again her technical proficiency by leading a Russian ballet troupe through a classic dance, and, later, performing with a large and predominantly male group in a wild *divertissement* devised from traditional Russian steps. The dancing is fleet, precise and beautifully integrated — a real show-stopper that bears the unfortunate title, *The Red Blues.* She also dances a brief but exquisite number, a solo in which Ninotchka hesitantly shucks her cotton stockings and drab woolen dress for the satins and silks provided by Paris and Astaire. Miss Charisse skillfully combines mime with dance — beautiful stretches of leg and torso, graceful runs and turns—to reveal her growing enchantment with such consumer goods as slips, petticoats and, of course, silk stockings.

Astaire's own numbers are far less memorable. He teams with Janis Paige for an amusing but rather obvious song and dance routine, *Stereophonic Sound,* which owes its main effect less to the dance than to Porter's clever lyric and Mamoulian's even cleverer manipulation of the titled mechanics. For a finale, Astaire heads a nightclub act performing one of the new numbers Porter wrote for the film, *Ritz Rock 'n' Roll.* Just in case the title does not tell all, the dance is a *pot pourri* of familiar Astaire effects—the silk hat and cane, white tite and tails calisthenics—set to a rock 'n' roll tune that is no more distinguished than a dozen others despite the fact that it boasts the Porter name. Like so much else in *Silk Stockings,* it fails to rise above the ordinary — which is especially astonishing considering the calibre of all the talents involved. *THE END*

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KIDD SETS A RECORD: Choreographer Michael Kidd is the first to win four Tony Awards. He was honored this year by the American Theatre Wing for his dances in "Li'l Abner," which he also directed. Above, at the presentation with Judy Holliday, who was cited for her perf. in "Bells Are Ringing."

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BY ROSALYN KROKOVER

One of the largest, and least publicized, segments of the record output concerns ethnic records. Every record company, almost, has a good deal of ethnic material in its catalogues, and the biggest ethnic specialist of all is Folkways, with a simply tremendous list of discs. Through the years Folkways has done a brilliant and an honest job of presenting the music and dance of the world's peoples.

The current Folkways release, produced by Moses Asch, with Harold Courlander as general editor, is typical. The recorded sound itself is first-rate; voices and instruments are clearly captured. Various authorities have provided the material, all of which was recorded in the field. The accompanying booklets are detailed and scholarly, by recognized authorities.

When we deal with native and primitive music, of course, there often is little distinction between music and dance. Here is music on a purely functional basis. Thus dancers as well as musicians should be interested in the two discs (album P 525) of *Man's Early Musical Instruments*, edited by Curt Sachs. The discs and booklet, which presents virtually everything from a handclasp to strings and winds, is an audible history of musical instruments.

Modern dancers in search of work songs upon which to base choreography should find excellent material in *Negro Prison Camp Work Songs* (P 475), recorded at Ramsey and Retrieve State Farms in Texas. Another unusual collection from our country is *Cajun Songs from Louisiana* (P 438). These are sung in Cajun dialect, which is a version of 17th and 18th Century rural French. There is a great deal of charm and humor in the lyrics, and some of the melodies have a direct appeal.

In Folkways' Monograph series, the American Indian is represented by *Songs and Dances of Great Lakes Indians* (P 1003), while under the regular Folkways label there is one called *Indian Music of the Southwest* (FW 8850). *Folk Music of Jamaica* (P 453) has some exotic-sounding material from the little island. *The Big Drum Dance of Carriacou* (P 1011) offers material from another island, this one near the British West Indies. The Drum Dance is performed at certain festivals there.

Then we jump to Greece, with *Folk Dances of Greece* (P 467) offering selections from that country's modern folk art. From there to *Arabic and Druse Music*, a disc (P 480) recorded in Palestine. Many of us have heard specimens of Arabic music, but what is its partner on this disc? The Druse people, we learn, live "south of Damascus on the Hauran Plateau where it rises to the hills of Jabel (Mount) Druse, east of the Jordan slopes. They are firm in their Islamic beliefs . . . " Their music is fundamentally Arabic in character, and dancers looking for music of a Near-East nature should hear this.

Two discs from Africa are among the recent releases. One is *Music of the Ituri Forest* (FE 4483), located in the northeastern section of the Belgian Congo and, according to the notes, one of the last regions to have been affected by Western culture. The disc contains instrumental solos, songs and dances, and has an unusually wide variety of color and style. *The Baoule of the Ivory Coast* (P 476) also presents African songs and dances.

Space prevents mention of the names of the specialists who worked on these discs. Their attitude is always that of the scholar, less interested in "selling" a disc than explaining it. This attitude makes the entire Folkways series all the more valuable. We can turn to it with confidence, relying on the information that is offered. Dancers of all affiliations—modern, ballet, ethnic — should acquaint themselves with the catalogue, for it is in the music of many of these discs that all dance was born. *THE END*

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REVIEWS

BY DORIS HERING

Contemporary Dance Productions
92nd Street "Y"
May 11, 1957

Sometimes when we attend a program of new works, we pretend that we are a foreigner viewing American dance for the first time. What would be our impression of Americans if this were the case?

From the Contemporary Dance Productions program we would have concluded that Americans are a hearty, playful and predominantly romantic lot. For these are the qualities that most frequently pervaded the works of the six choreographers.

Even when she is attempting lyric material, as in her new *Sonata for Springtime*, there is a sturdy forthrightness in Audrey Bookspan's style. The quality was at its least effective in this tenuous theme of adolescent attachment. Miss Bookspan was more at home in the muscular, squared-off gestures of her folk ballad, *John Henry*. And *Invitations to the Dance*, a satire on the reasons why people dance, made its points with energy and insight.

Humor is a rare commodity in a young choreographer. But William Hug has it in abundance. And its roots are genuinely kinesthetic.

In *Conversations*, simple movement devices — crouching with tremulous hands, rising high in bold turns, gesturing unseen above a fellow-dancer—all evoked moods at once friendly, questioning, boastful, or malicious. And throughout this dance, as well as his others *(Regulations* and *Rhythm Ritual)* there was a feeling of completion, a neat underscoring of each bright point.

Sometimes a going back is a growing up. And this is the feeling we had in Melisa Nicolaides' new works, *Cycle* and *After Winter*. In place of the pseudo-sophistication that marked her earlier compositional efforts, there was a new feeling of youthful search—the struggle with loneliness and search for companionship; the coping with sadness and the sudden, incomprehensible feeling of joy. This attempt to select subject matter akin to her age should open new creative doors to Miss Nicolaides. *(continued on p. 55)*

coming . . .

On to The South Seas

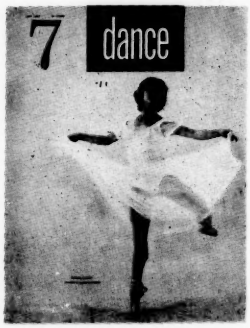
In the 2nd of his "Dance Around The World" series, famed photographer Eliot Elisofon leads us to the South Seas islands with a group of remarkably beautiful photos.

About Musical Comedy Dancers

Another provocative article by David Boroff—this time on dancers in B'way shows, and how they differ from ballet and concert dancers.

A "New" European Modern Dancer

We introduce you to Dore Hoyer, one of Europe's leading concert performers.



on the cover: Canada-born Melissa Hayden made her debut 13 years ago in the Radio City Music Hall Corps de Ballet. Now a distinguished ballerina of the N.Y.C. Ballet, she is guest artist at the Music Hall from mid-June to mid-July, then stars for 4 weeks with the St. Louis Municipal Opera. The Herb Flatow photo shows her as she appears there in "Romeo and Juliet," costume by Stanley Simmons.

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dance MAGAZINE

VOLUME XXXI NO. 7 JULY 1957

The World's Largest Dance Publication

Rudolf Orthwine Publisher **Jean Gordon** Associate Publisher

New York Offices: 231 West 58th St., N. Y. 19
PLaza 7-3667

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LEARNING TO DANCE

A story of what happens to youngsters as they study ballet

What *does* happen to youngsters as they study ballet? What are the changes that go on inside of them during the important growing-up years as they work patiently through the intricacies of classic training?

The pictures of the seven-to-thirteen year-olds on these pages tell the story very clearly. They mirror the concentration. And they reveal the intense—almost spiritual—growth in each child as she learns not only to move harmoniously, but to dedicate herself to an esthetic ideal.

These pictures were taken at the American School of Ballet in Newark, New Jersey. Like most suburban schools, it trains children who have no professional aspirations. They merely want to take dancing lessons. And their parents harbor an agreeable vision of "poise and grace" for them. That dancing calls for a great deal more—and leaves the children with a great deal more—become evident in the photographs taken by Edith Worth during regular class hours at the school.

The school's director, Fred Danieli, was trained at the School of American Ballet and danced with Lincoln Kirstein's Ballet Caravan and Ballet Society. But his own school does not have the sharply competitive atmosphere of an urban professional studio. Although the teaching is on a serious level, it is understood that dancing is an extra-curricular activity. The children enjoy it in their leisure time. Within this framework, arranged with the community and its needs in mind, a three-year study schedule has been set up which the students and parents are expected to abide by.

A pupil must be signed up for a year at a time. The first-year students take one ballet class each week. During the second year they are required to take two classes a week. And when they reach the third year, they must have two ballet classes and one in modern dance weekly.

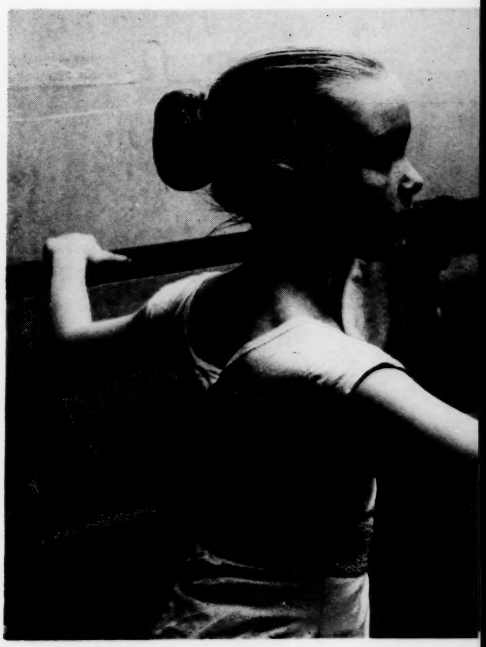
By the end of the third year, some of the children manifest serious aspirations. These continue with advanced work, with a full hour of *pointe* work, and with classes in character and repertoire. Especially gifted students in each grade are also given a chance to dance in performances of classic ballets and in contemporary works scaled to their age range.

Only a very small number of the children at this school, or others like it, will go on to become professionals. But all will have derived lasting benefit, esthetically and physically, from learning to dance.

The photographs that follow reveal more than what goes on in one particular studio. They speak also for those few but powerful schools throughout the country where the art of ballet is taught seriously, with knowledge and respect.

PHOTOGRAPHS BY EDITH WORTH

The intensity of these expressions indicates how completely the children yield themselves to the experience of learning to dance.



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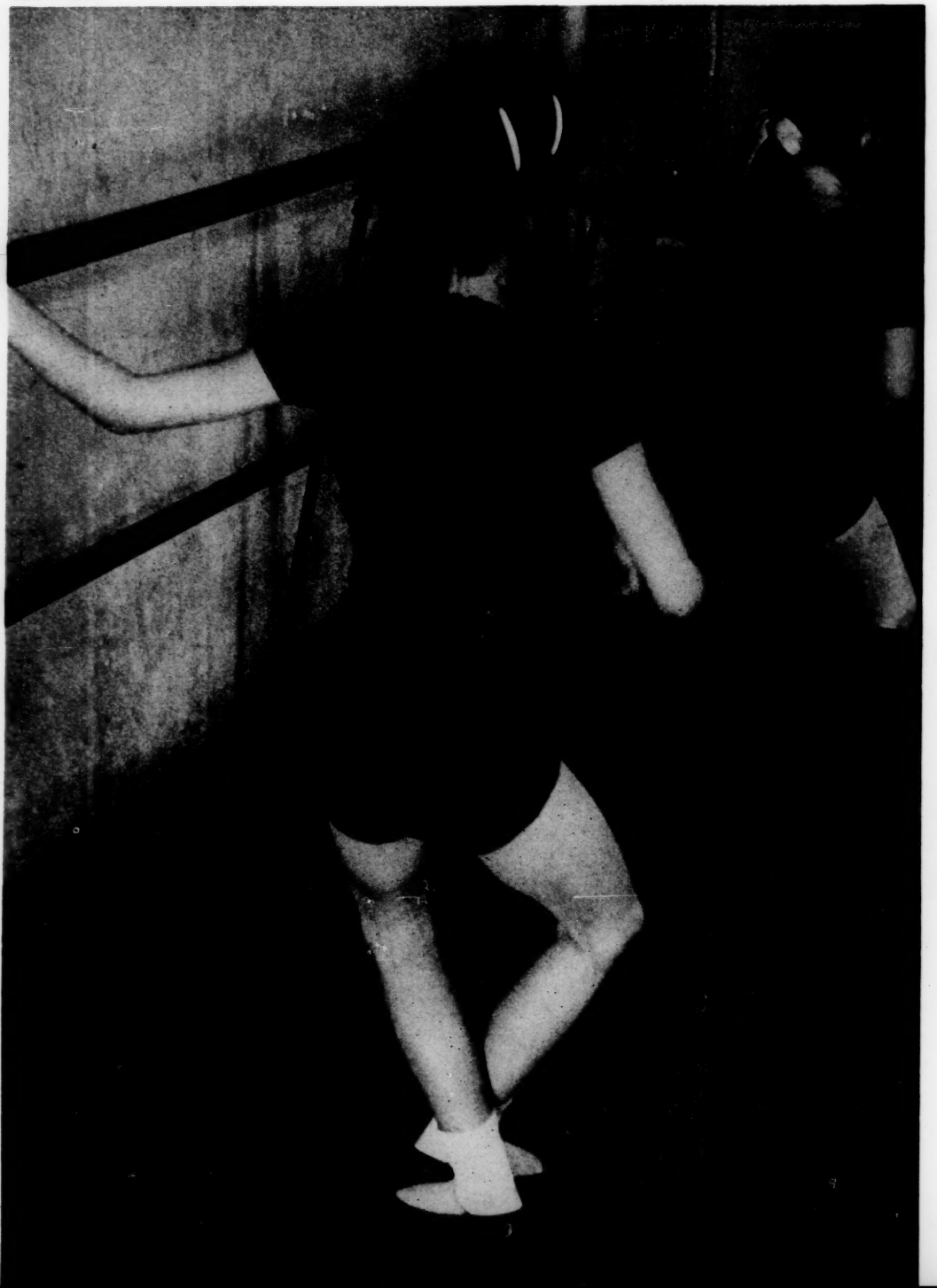
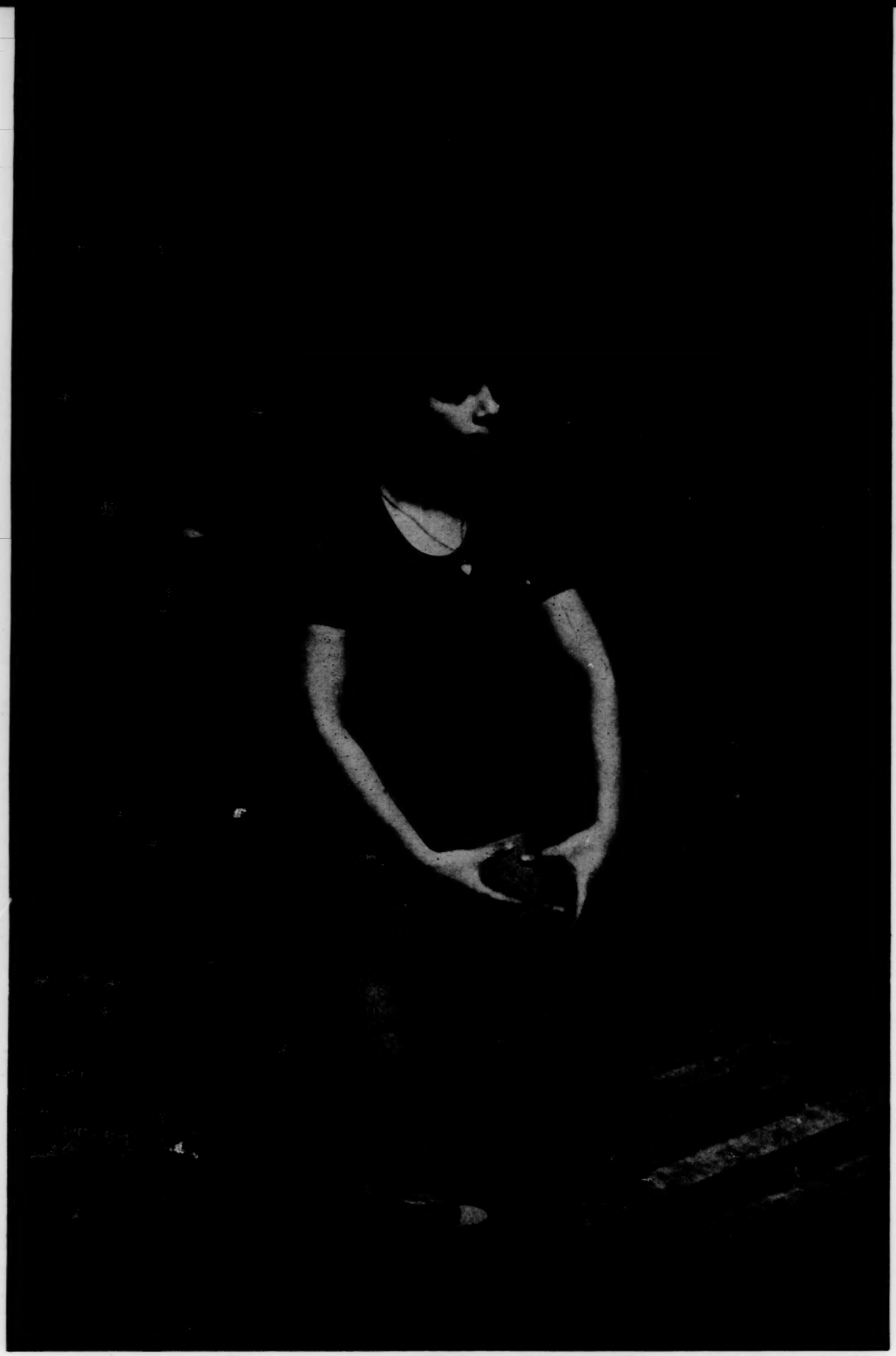
1st YEAR



When they begin, at the age of seven to nine, the children are strange little creatures. As they do their *pliés* at the *barre*, they resemble tadpoles. Their knees turn out loosely, but their backs sway, and their feet look as though they were about to become entangled.

This is a difficult time, with coordination at a minimum, with tongues sticking out to reflect tension, with hands crooking and knuckles whitened. Sometimes the children are disorganized in their personal appearance. As they bend, their hair tumbles in their eyes. And they wear remnants of street clothing along with their practice garb. They have not yet assumed the discipline of the studio. *(over)*

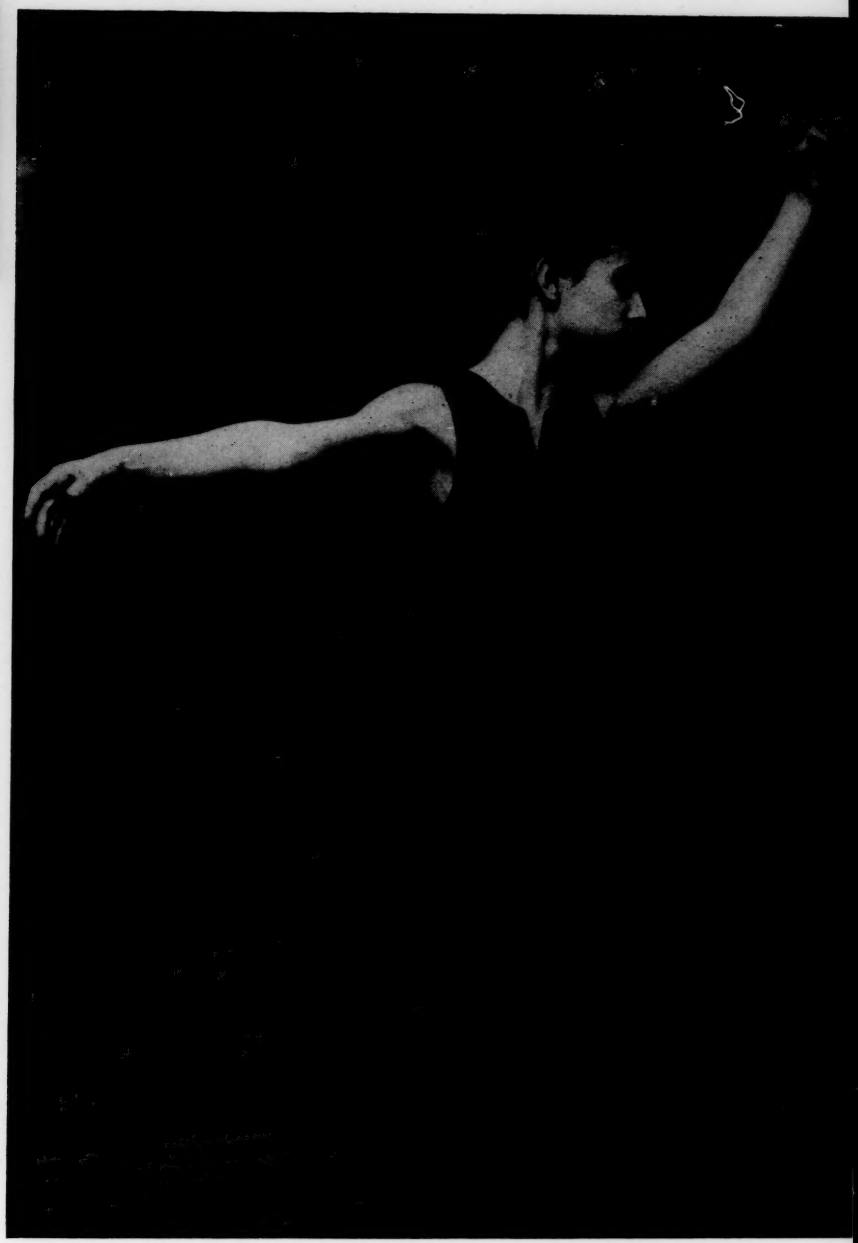
By the end of the first year, the children have learned how to work smoothly together in their ballet class. And when it is over, they give their teacher an appreciative handshake.



Movements that eventually seemed simple at the *barre* suddenly become quite difficult when done without support.

2nd Year

By the end of their second year, the neophytes can concentrate sufficiently to absorb two ballet classes per week. They are developing the earnest attitude of nascent ballet dancers. They are beginning to achieve a modicum of strength. And they now spend part of each class working in the center of the room without the support of the barre. In *pliés*, their knees begin to align over their ankles; their arms are a little more calm, their backs more firm. And they aspire to move smoothly, not just to strike positions.



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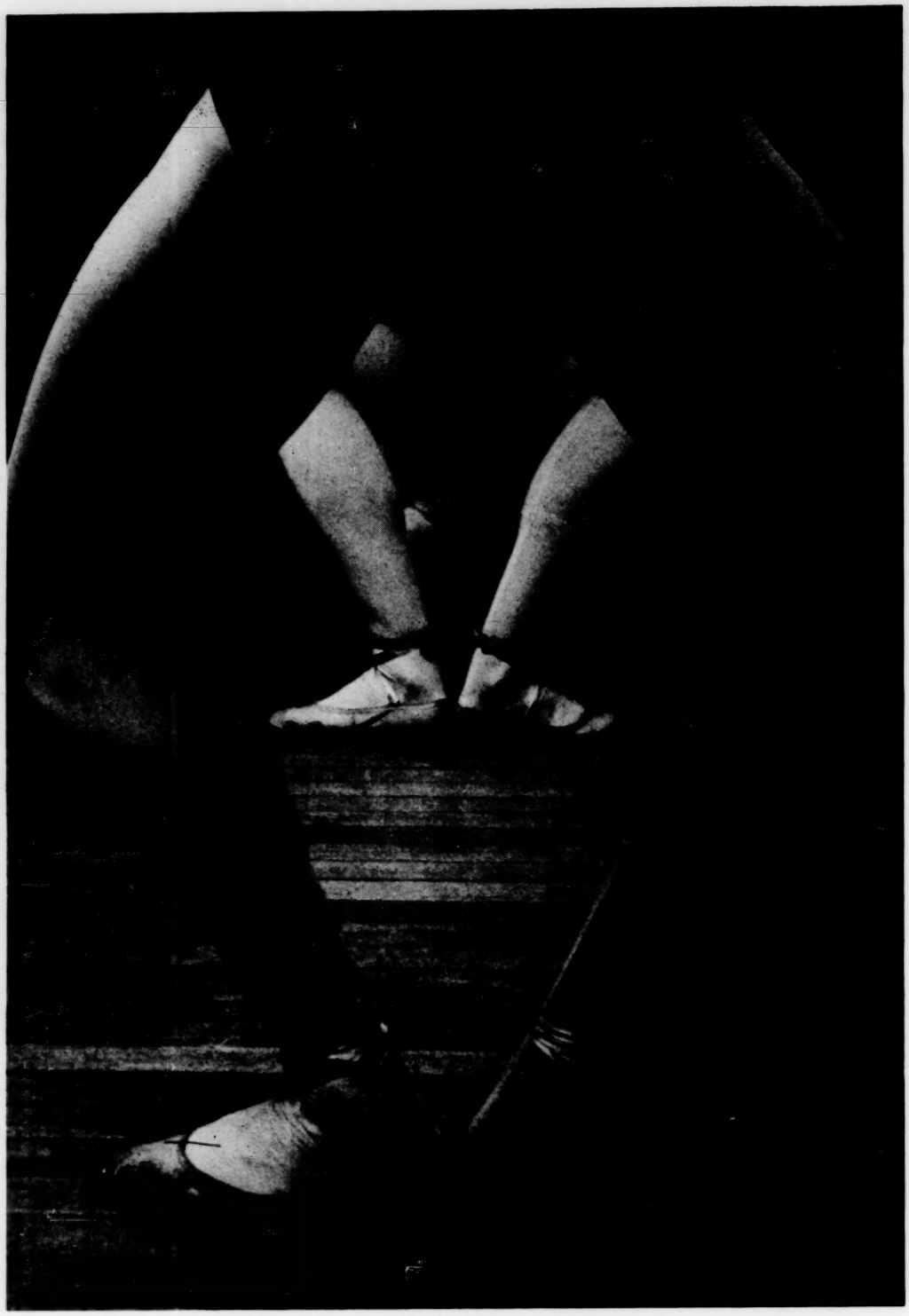


"In *pliés*, their knees now align over their feet."

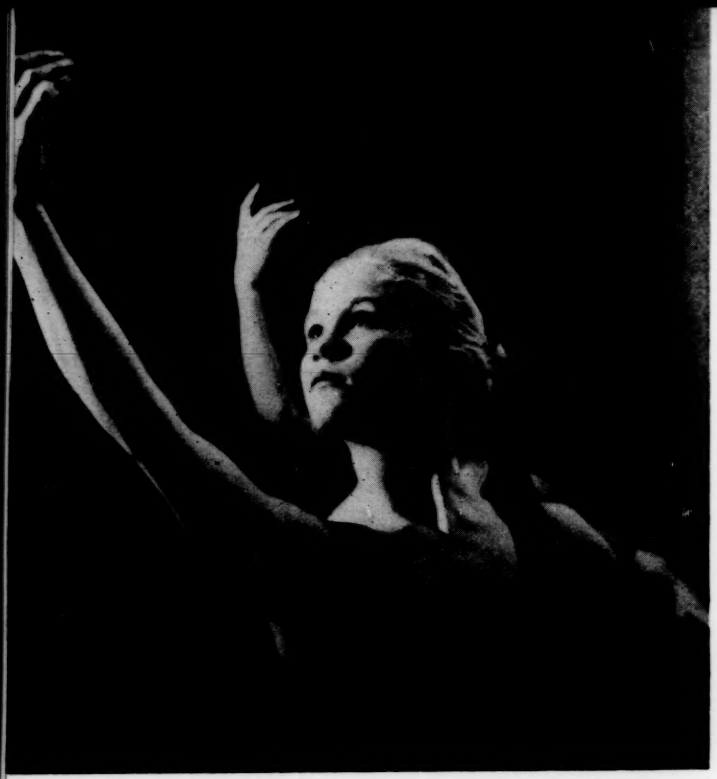
3rd Year

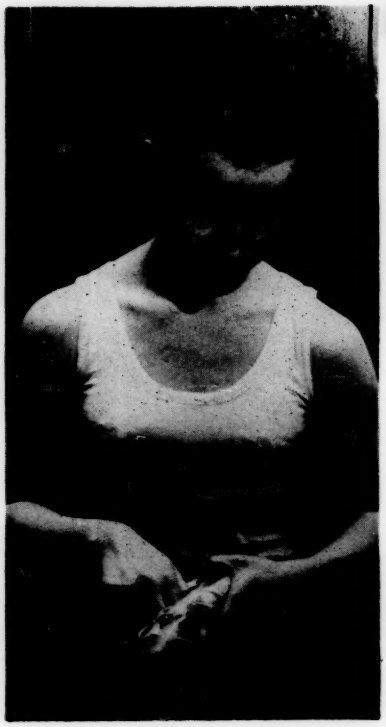
The third year brings an indefinable entity called "line." The calculated distortions of classic ballet are now becoming the natural attributes of trained bodies.

The children are developing presence. Their heads set calmly on their shoulders. Their arms are gently rounded. Their legs and spines are straight. They have the look of young people who are in command of themselves. And they are able, without strain, to coordinate the things they have learned as they now move in space.

They are neater, too. Their practice costumes fit smoothly. Their hair is secured in place. And they care for their slippers as a musician tends his instrument. *(over)*

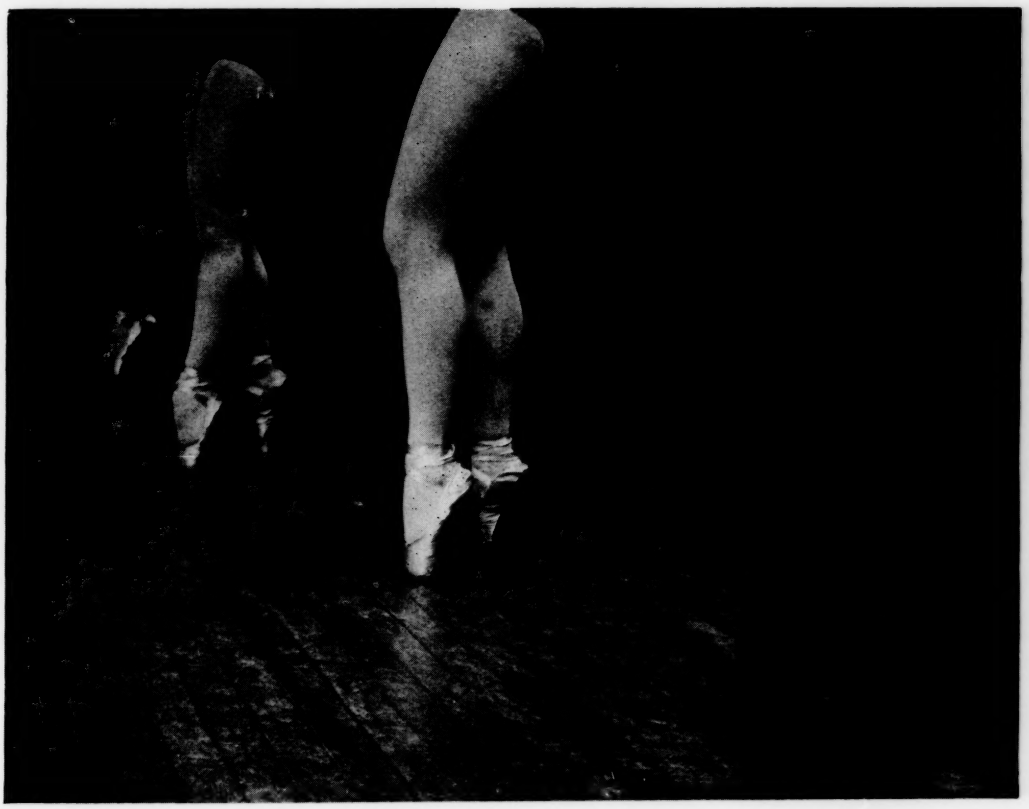
"They care for their slippers as a musician tends his instrument."





3rd Year: Cont'd.

The completion of their third year marks a new and serene time. The epithet "awkward adolescent" becomes meaningless when applied to these children who have experienced the discipline of good ballet training. And whether or not they continue this training, they have spent precious years on an art that has made them incalculably more beautiful beings. Now, and for the years to come, music and dance are an accepted part of their lives.



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LEARNING TO DANCE: EXPERIENCE OF PERFORMING

Like some others, this school does not believe in recitals and recital specialty numbers. But it does feel that the experience of performing is essential for those with special aptitudes, and for them performances are arranged in complete ballets. This acquaints them with the classic repertoire, and gives them the feeling of being onstage to rehearse and dance in a professional atmosphere.

In addition to Don Gillis' *Symphony 5-½*, *Peter and the Wolf* and other ballets, the school's current repertoire includes *Les Sylphides* (opposite) and *The Enchanted Piano* (above). At left, older pupils consult the rehearsal schedule. And lower right, the school's faculty lines up for a family portrait. It consists of (l. to r.) Marie-Jeanne, Yurek Lazowsky, director Fred Danieli, Evelyn Shaw (Mrs. Danieli), and Annabelle Lyon. Seated are the school's three pianists. *D. M.*

THE END

NEW BOOKS REVIEWED

Ballet in Moscow Today
by Helen Bellew
N. Y. Graphic Soc., Greenwich, Conn. $7.00, 203 pp.
Reviewed by Lillian Moore

Ballet in Soviet Russia has long been the object of intense curiosity and much speculation on the part of western balletomanes. Movies which have trickled out of Russia at intervals have given provocatively incomplete glimpses of magnificent dancers in what seemed rather old-fashioned choreography and conventional, realistic settings.

Then last summer John Martin, authoritative critic of the New York Times, visited Russia and sent back such startling reports of fabulous productions *(reprinted in DANCE Magazine Sept., 1956)* that the immediate purchase of a ticket to Moscow seemed imperative. A few months later the iron curtain lifted long enough to permit the Bolshoi Theatre Ballet to appear in London, and interest rose to fever heat. So did controversy over various aspects of Soviet ballet, although there seems to have been no disagreement over the genius of its almost legendary prima ballerina, Galina Ulanova.

Now, in *Ballet in Moscow Today*, we have the timely opinions of an experienced dancer, well qualified to present the professional viewpoint on technique, performance, and choreography. Hélène Bellew was well known during the '30's as Hélène Kirsova, Danish-born soloist of the Ballet Russe de Monte Carlo, and probably the best 'Polovetsian girl' who ever raced through that spirited solo in *Prince Igor*. Although one may search the book in vain for any information about its accomplished author, or even a hint that she is a dancer, Kirsova headed her own company in Australia after leaving the Ballet Russe, and won distinction there as both ballerina and choreographer.

In a 5-page introduction (which we would have liked to see greatly expanded) Mrs. Bellew gives a perceptive analysis of general trends in Soviet ballet production, making useful comparisions with familiar western companies. Several pages on Ulanova (she agrees with just about everybody else on her unique distinction) are followed by individual paragraphs on each of the principal Bolshoi soloists, whose qualities are clearly and vividly described. (One wishes that she might have given their complete names, insead of following the unsatisfactory Soviet custom of identifying artists by initials only, as "R. Karelskaya" or "L. Cherkassova.") The section on the Bolshoi school is disappointingly brief — 2 pages — especially since it is so good. Incidentally, Mrs. Bellew mentions that Soviet training follows the excellent custom, which seem to be disappearing in this country, of giving a short period of point work at the end of each class, instead of limiting points to long and tiring separate sessions, given once or twice a week.

The remaining 175 pages are devoted to a straightforward, rather dull narration of the plots of the ballets in the Moscow repertoire. Since there seems to be little hope of seeing *The Fountain of Bakhchisarai* or *The Bronze Horseman* in this country very soon, this section would hold little interest if it were not so copiously illustrated. The numerous pictures, although they have a fuzzy, indistinct quality which Western photography outgrew many years ago, certainly tell a great deal about Soviet dance style as well as costume and decor. Unfortunately Mrs. Bellew has made no comments on the separate ballets, although her opinions of the way they are choreographed and danced would certainly have been worth reading. (Here Mr. Martin's articles are an excellent complement to this book, so have your September issue of DANCE Magazine near at hand.)

Ballet In Moscow Today is a handsome book. The lay-out is attractive, and the photographs have been carefully reproduced. Until the Bolshoi Ballet pays a welcome visit to this country, Mrs. Bellew's book should help dissipate some of the clouds of mystery surrounding a fascinating company.

•

Igor Youskevitch
by Rod Quiros
Dance Press, Chicago, 32 pp., $2.95
Reviewed by Selma Jeanne Cohen

The advent of a new publisher devoted to books on dance and its related arts is a happy one. Since its first work, Rod Quiros' *Igor Youskevitch* is nicely produced and extremely attractive, Dance Press should certainly be welcomed.

However, in a field where fan books already abound and volumes of a solid, informative nature are sadly lacking, this new biography is a disappointing addition. From its pages emerges Youskevitch, the hero. He is described as a paragon of personal and artistic virtues.

Yet dancers, even those who have "attained the summit of artistic achievement" (as Mr. Quiros puts it) are also human beings. In this book Mr. Youskevitch never comes to life.

The author does include a considerable amount of factual data on his subject's education, his professional career, his repertory. This is all to the good. But it is not enough to make a biography. In a biography. facts need to be related to facts, a personality to his environment, an artist to his artistic milieu. Mr. Quiros has placed his subject in a vacuum. Rhapsodies are no substitute for analysis.

Let us hope that the next venture to be

undertaken by Dance Press will be aimed at the mature audience that needs substantial fare, and not at the teenagers whose needs are already supplied by numerous volumes on their own level.

●

Dance in Psychotherapy
by Elizabeth Rosen
Bureau of Publications, Teachers College, Columbia University, 178 pp., $4.50
Reviewed by Marian Chace

Dance in Psychotherapy by Elizabeth Rosen is an encouraging book to those working in dance in the hospital situation, since the publication of this first study of dance with mental patients gives a certain acceptance to dance as a tool for their rehabilitation. In addition, the study of the dance sessions was apparently well structured, and the material covered was limited sufficiently to be evaluated with clarity in terms of Miss Rosen's premise that dance is a useful tool for resocialization as well as communication.

It is unfortunate, however, that the term "Psychotherapy" was used in the title, as this has a specific meaning among psychiatrists, while Miss Rosen's chapters preparing the reader for the use of dance as one of the adjunctive therapies places it in either recreation or social therapy. Perhaps if more data had been included concerning the patients' progress in other situations in the hospital, one would quibble less with the title.

The candid description of the difficulties encountered in beginning dance sessions will probably be very reassuring to others starting such programs. The descriptions of types of music and forms of dance are clearly described, and will also be most helpful. It is apparent from the descriptions of the dance sessions in all three settings that Miss Rosen was consistent in her planning of the dance classes. This must have been reassuring to the patients who were participating and led, I am sure, to the usefulness of the dance to certain patients.

Since the length of time that the dance sessions were held was so short, and the leaders were inexperienced in a hospital situation, it is only natural that the description of progress in cohesiveness of the class is most clearly described in the section of Chapter four describing the open ward sessions. The case histories of patients in this more structured class are well described, although they give little clue as to how the experiences in the dance sessions related to the other therapies at the Hillside Hospital. The reader is left considerably in the dark as to whether relationships outside of the dance class were strengthened or remained static.

Miss Rosen has written an excellent exposition of her experiences at the Hillside Hospital and the Manhattan State Hospital. While she candidly acknowledges her frustration in the groups of patients who were more seriously ill, this is perhaps because of the goals she set.

One can only hope that others in the field of dance will write as clearly of their experiences and so build a bibliography which can stand as a guide to people new to the field and to those who wish to gain new insights. ●

An Introduction to Benesh Dance Notation
by Rudolf and Joan Benesh
Pitman Publishing Co., N.Y.C., 48 pp., $2.50
Reviewed by Selma Jeanne Cohen

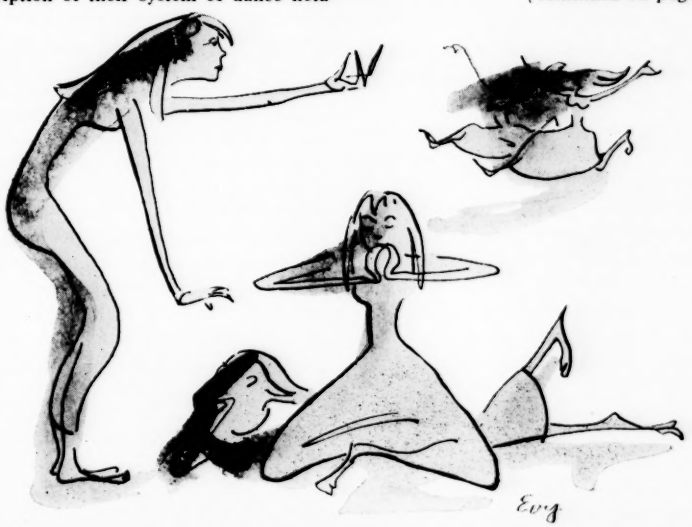
The Beneshes have published a brief description of their system of dance notation, a system which has gained wide and rapid popularity in Britain.

The authors have prefaced this small volume with the statement that they have intended only an introductory survey of their method. They have provided just that. The reader must not expect to obtain a working knowledge of Benesh notation from these pages.

Nor can the reviewer, on the basis of this slender exposition, give any final judgment on the merits of the method. Too many questions are left unanswered. However, since a notation system depends ultimately on the validity of its basic principles. and since these principles are given in the book, some conclusions may be drawn.

The Benesh method is a shorthand for a stick figure notation. Instead of drawing the figure of the dancer, the notator writes only the positions of key parts of the body. The movement pattern emerges from the reading of consecutive picture frames which depict a sequence of poses. A five-line staff is used. Its horizontal divisions indicate levels of height — e.g., shoulder, knee. It is read from left to right. Each bar of dance notation is correlated with the corresponding bar of

(continued on page 67)



The vivid story of the dance in which "the blood takes to each other"

REAL, REAL CALYPSO:

How It Is Sung and Danced in Trinidad

BY ANN ELLIOTT

As a child I formed this notion of the world: Its center was the Amazon River in Brazil, where my father worked and his family lived on a rubber plantation; the periphery was coursed in the waterways that linked us with London and Paris on one side, and with Trinidad and the United States of America on the other.

My papa was Norteamericano, my mama French, and we lived always among peoples where dance was synonymous with life. When we traveled to the east of my world we encountered dance in its classic and noble tradition, as ballet; westward was the virile and free style, especially in Bahia, where the Brazilian dance is at its apex in form and passion.

And when we went north to the island of Trinidad, we were among the Shango cultists (followers of the voodoo religion) who dance that they may be possessed by their gods. And there at Carnival (between New Year's Day and Shrove Tuesday) we were among people of many religions and races, who, man, woman and child, were seized by the annual calypso and its attendant dances.

In the islets that make up the Grenadines, those hundred fragments of land that lie like one shattered jewel in the Caribbean, everybody learns to swim, as naturally as they live. In Trinidad, where swimming is not as absolutely necessary, say the sardonic Creoles, as it is to a "small islander" (meaning, a native of the small and unsophisticated West Indies), everybody instinctively dances.

Here in the United States the calypso has suddenly gained immense popularity as a kind of singing and dancing. There is a great deal being written about it. But you cannot spend ten days in Trinidad and write about "Inside Carnival." You must first "play masque" as a child, illicitly and by stealth, and then grow up in it, until at last you are old enough to be permitted to join the street bands at night in the intoxicating weeks up to and including the weekend that immediately precedes the Roman Catholic Lent.

A few weeks ago I flew down to Trinidad to attend the 1957 Carnival and to refresh my memory of its peculiar rich madness. And there I watched some of my little nieces and nephews, and how my childhood came back to me!

From the time the Creole (and that is what most Trinidadians are—black or white) can walk, he can dance. In fact, before. Nurses hold babies who cannot yet support their weight on their feet over a table, floor or chair, and while someone softly beats a drum, they watch to see whether the child's instinctive rhythm will make him move. Almost inevitably—and, of course, it works with all kinds of babies—the child will bob up and down and perhaps bang his small fist rhythmically. Delighted, exulted, the nurse cries out, "Eh, eh, he can move good!" And the baby is seized and kissed, thrown up into the air, its natural instinct for movement a cause for rejoicing. When the child begins to talk, they listen to its babble. Children become intoxicated with alliteration and rhyming sounds, and these are alertly noted, because "Eh, eh, he soun' good!" is the premise that here is a "damnfine" calypso man.

The child begins to walk and talk, and Carnival comes around again. He sees people "playing masque" (which is what they call dressing up in "disguise") and dancing in the streets to the music of the calypso bands. All the weeks of the new year fly by fleetly because we are "making disguise"—sewing sequins or embroidering with colored threads, matching silk and velvet, arranging flowing folds of crepe-back satin and gold lame.

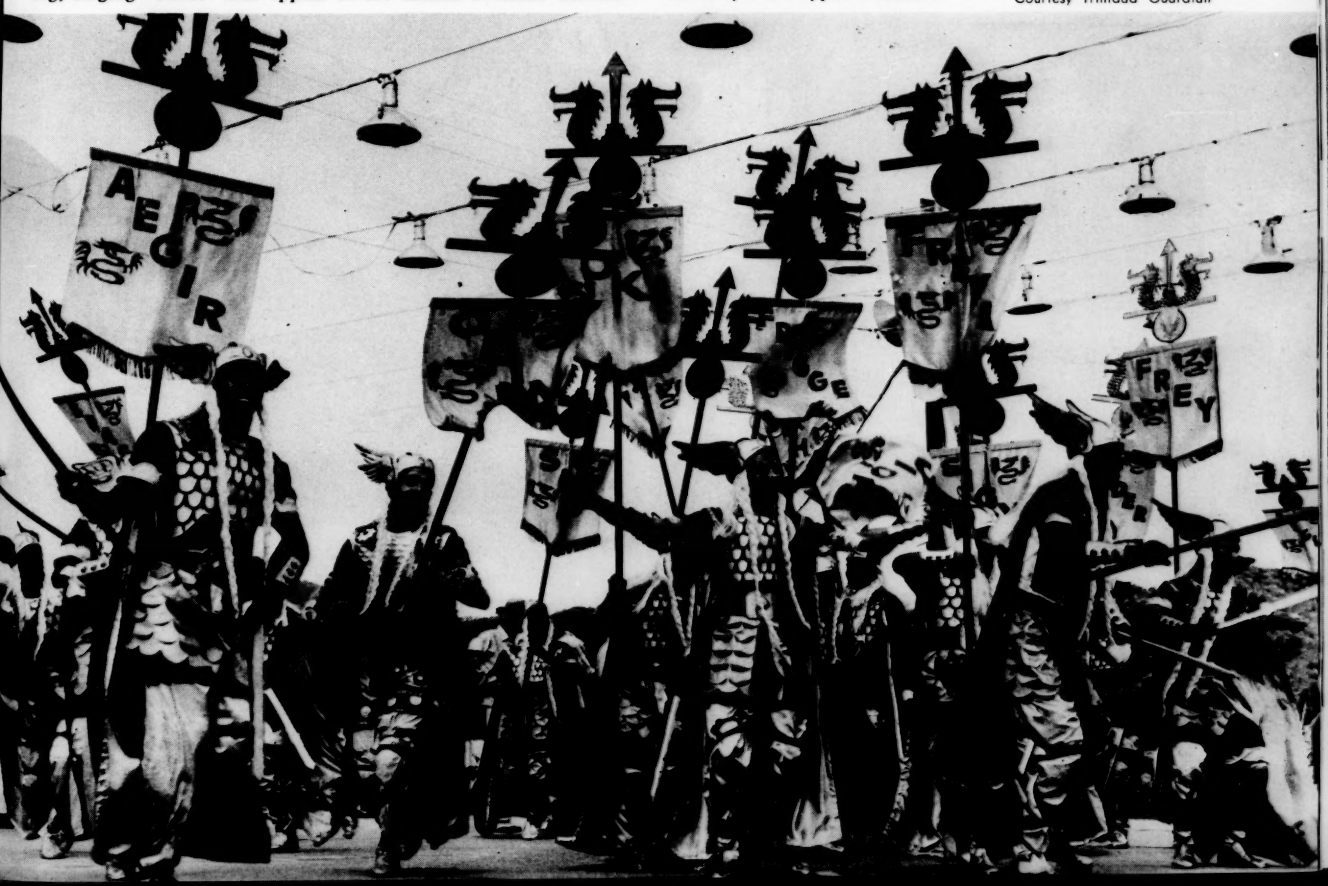
There were always certain bands, as far back as I can remember—or as any of

my beloved nurses and the family retainers who were supposed to work for my mother's family, but, in reality, owned the family, could remember—the Red Indian band, Attila the Hun band, the Yankee Sailor band, the Devil band, the Bat band, the band of the Leopard Men. These were almost heraldic, and the pomp and circumstance was affected each year by the personality of the leader and his woman, as when Attila was for four years a magnificent and benign young Negro we called "Popo," a stevedore for George F. Higgins on the Marine Quay. His girl friends came and went, but whoever was in favor at Carnival occupied the position of the Bride of Attila. Once it was a girl in my grandmother's household, and how we basked in the reflected glory! We ran along the sidewalks to try to keep pace with the band, which marched four abreast on its way from winning one first prize in Marine Square all the way to the other end of town, to compete in the parade at the Queen's Park Savannah. We all would have died of sheer bliss if our maid, whose name was Iris, had recognized us and hailed us by name. There she rode, in a cart made of wrought iron bars on a trolley, as though captured in battle. She was hung with mock chains of gold and wore a long blonde wig and a vaguely Grecian kirtle. Popo, as Attila, wore an animal skin and carried a spear. His dear kind face was not in the least barbaric, but his figure and gesture was as imperious and wild as any fabled Hun's. They did not win the first prize, and a near riot was averted by the mounted policemen who rode, in the nick of time, between the Attila band and the winners, the silk clad, floured-face tribe of the Mavis band, another annual masque, who carried the four-sided tins of Mavis talcum powder and liberally sprinkled the masques and the innocent bystander with clouds of perfumed white.

The Bats were stately and grand—they wore black or red skin-tight suits and had enormous wings attached from ankle

(over)

Above: Legendary Scandinavian Warriors, adorned with molded breast plates and headpieces, are one of a great variety of dancing, singing "bands" that appear in the annual Trinidad Carnival — heart of the calypso tradition. Courtesy Trinidad Guardian



A group of Carnival participants "play masque" as Spanish landowners (for whom their forefathers were slaves). Carnival costumes are made by the masquers themselves in months of gay and eager preparation. *Photos by Fritz Henle.*

to wrist. As they danced down the streets, with the band playing — drum, quatro (the four-stringed guitar of the calypso) and bottle-and-stone all going together, in perfect beat—they would now and then slowly wheel, opening their huge wings. To my child's eye they towered as immense figures, as imposing as the Doré engravings in our big brass-bound copy of *Paradise Lost*. Many of them painted elaborate markings on the breasts of their leotard-like garment, and they were, from the front view, like mammoth butterflies. The pirouette finished, they passed on, folding their wings about them.

The Devils carried tridents, wore the most fearful masks, and dragged tails with tufts of colored silk at the end. Often they had a captive in a cage or in chains. Sometimes another band "made a raid" and captured the feminine captive —half in the sport of masque, half in deadly masculine rivalry.

Before I was grown the government had abolished the bottle-and-stone instrument in the calypso orchestra. First came the abolishment of the bongo drum, whereupon the calypso men upended "dust bins," as we called the tin garbage pails, cut them to different sizes and thus got a range of musical sound from them. I remember a very old woman saying to my nurse: "Eh, eh, man, oney leh dese stupid Creole cut up one more policeman dis Carnival an' we bottle-an'-stone done wid!" Carnival came, bottle-and-stone was played, and, "in de heat a' t'ings," as one dolorous masque later related to us, a policeman "get a lil cut up," and next thing the government abolished bottle-and-stone in the street bands! But in the privacy of the long barrack yards, which were the tenement dwellings of the black Creole, they still played the bottle-and-stone (just as up the north in Toco and Chacachacare and down in the south at Cedros and Guayaguayre they still played the bongo drums).

The servant girls were expressly forbidden to take us children into the barrack yards, but, naturally, we accompanied them—usually when we were supposed to be taking the air on the promenade around the Queen's Park Savannah. Often our nursemaids had a baby at home who needed what they described as "a throw of the eye"—or, as they put it,

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A lovely "Angel of Mercy" and other ecclesiastic figures parade down Frederick Street in the center of Port-au-Prince, Trinidad.

Second Annual Regional Ballet Festival: Miami

BY DORIS HERING

When it was announced that the Second Annual Southeastern Regional Ballet Festival was to be held on May 3, 4 and 5 in Miami, the first thing we did was go out and buy a bathing suit. Here would be a restful vacationtime interlude with a party here and there, and of course, the performance by the companies chosen to appear in the Festival. The rest would be sunshine on the beach.

There wasn't much sunshine. But even if there had been, it would have gone unnoticed. For there were meetings and discussions and rehearsals and the heady experience of being thrown together with ballet directors, dancers and officers of ballet guilds from virtually every state in the Southeast.

Some performed. Some were spectators or chosen representatives. All had a shared passion—to create and sustain indigenous ballet in their own cities and to learn what other groups were doing about the same kind of project.

Although we attended the Festival with the detached attitude of the critic not concerned with what goes on behind the scenes, we found ourself swept up in the eagerness and optimism of the event.

This year's Festival seems to have had a different emphasis from last year's, which took place in Atlanta. There were elegant luncheons and after-performance gatherings. The Festival was experiencing a sort of coming-out party. The discovery of shared interests and the identification with a new movement were almost as important as the actual dancing.

But this year, although there were social activities—a reception at the Surf Club, a luncheon at the Shoreham-Norman Hotel—the emphasis was on the performance. It took place Saturday night (May 4) at the spacious Dade County Auditorium.

There were five participating companies, each limited to not more than 20 minutes of performing. They were the Miami Ballet, the Ballet Guild of Jacksonville, the Nashville Ballet Society, the Tampa Civic Ballet, and the Atlanta Civic Ballet. The companies had been adjudicated during the previous winter by Miss P. W. Manchester of Dance News, and these were the five whose presentations and subject matter best combined for a single Festival program.

What encouraged us most about the performance was the individuality of each group. Although none of them attempted regional or experimental subject matter, neither did they slavishly imitate the works of the major American companies or the styles of our best known choreographers. Each seemed to be finding a way of its own. The company directors, who were also their choreographers, displayed artistic integrity, craftsmanship, and for the most part, an intelligent awareness of the limitations and assets of their young dancers.

At the present time the regional ballets are producing a very special breed—the teacher - choreographer - director. But as the companies mature and become more consistently professional, it is inevitable that these roles will have to be divided and expanded. They already have been in the Atlanta Civic Ballet (the oldest company participating in the Festival).

The Atlanta Civic Ballet has three directors—Dorothy Alexander, Hildegarde

PHOTOS BY FLIP SCHULKE

For the young dancers in the Southeastern Regional Ballet Festival, part of the excitement of learning to be professionals was the backstage preparation. At left, Celeste Joy of the Tampa Civic Ballet reflects the intensity of that preparation as she makes up before the performance.

Bennett and Merrilee Smith. They take turns at choreography. This year's Festival contribution, *Manhattan Tower,* was by Hildegarde Bennett. It was a large-scaled work based upon Gordon Jenkins' chorus-and-orchestra paean to New York.

The dance was remarkably faithful to the music, reflecting both its sentimentality and its rangy, casual jazz style. And perhaps because it was non-classic, it presented the dancers to especially good advantage. They were hearty and free as they went through the street scenes (complete with poodles) and party antics. Throughout, Miss Bennett made imaginative and varied use of the entire stage space, especially the upstage, which is so often neglected by choreographers.

The Atlanta Civic Ballet wisely brought its own conductor, Albert Coleman. His familiarity with the score and with the dancers gave the accompaniment a special forcefulness. (The other companies depended upon Miami conductor Barnett Breeskin, who was hampered by skimpy rehearsal time.) The University of Miami Chorus directed by Wilfred Smith supplied the singing for *Manhattan Tower;* Anne Lewis narrated, and the realistic yet "dancey" costumes were by Margaret Shepherd.

There is perhaps a conclusion to be drawn from the fact that the Festival's two most dynamic works, *Manhattan Tower* and *Ballet Primitive,* were those stressing dramatic content over the intricacies of formal ballet. It is probable that young, relatively inexperienced performers are more effective when they are caught up in a story.

The members of the Ballet Guild of Jacksonville hurled themselves passionately into their *Ballet Primitive,* choreographed by director Betty Ogilvie and accompanied by Rafaello de Banfield's score for *The Duel.* They really believed the story of a young Chief (Wakefield Poole) who had to choose a bride among three girls and who was ultimately killed by one of them. And they displayed remarkable concentration, not only when they were dancing but when they were sitting quietly on stage watching their fellow-dancers perform.

Miss Ogilvie's movement approach is strongly acrobatic. Her lithe little featured dancers, Linda Willard and Nancy Solomon, in turn, wound themselves fearlessly around their partner in highly complex lifts that seemed always on the brink of becoming merely show-stoppers, but they resolved harmoniously, with a command of design and of the dance phrase to follow.

The company's only male dancer, Wakefield Poole, is a promising young artist, strong, alert and supple. But his dramatic sense is still a bit naive.

George Ramsey's set, consisting of a huge tepee, was in the unabashedly theatrical vein of the entire work.

The Tampa Civic Ballet's *Episode* (Schubert) was enveloped in an atmosphere of gilt and tulle. It was pretty, the way a birthday cake is pretty, with tall baroque screens (designed by Ralph L. Brown) and with the girls clad in bouffant confections by Lester Jacobsen.

The ballet, which concerned romantic goings on in a 19th Century ballet school, was neatly choreographed. But its principal charm lay not in its concept, but

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Above: The pace of life in New York expressed by the Atlanta Civic Ballet in "Manhattan Tower" by Hildegarde Bennett.

Below: A chief (Wakefield Poole) selects a mate in the Ballet Guild of Jacksonville's "Ballet Primitive" by Betty Ogilvie.

in the youthful candor of performance. Lester Jacobsen was an appealing boy-in-love. And a girl named Sylvia Didier delightfully performed her allegro solo.

As we indicated before, the most difficult kind of ballet for an inexperienced performer is the classic non-thematic work stressing purity of style. The Miami Ballet under the direction of Thomas Armour and the Nashville Ballet Society under Albertine Maxwell both produced works in this vein.

The Miami Ballet's *Petite Suite* used a sprightly but conventional score by S. Coleridge-Taylor and to it performed a series of symmetrical patterns. Especially effective were its opening movement for the entire company and an airy trio for two boys and a girl.

Mr. Armour's dancers revealed sound training, with an easy, relaxed line in the arms. But their carefully founded technique could not get them through the final movement of *Petite Suite*, which was in need of more careful rehearsal.

In her *Concerto in Green* to a Poulenc Double Piano Concerto (most effectively projected by duo-pianists Renee Taylor and Gregory Colson), Albertine Maxwell attempted a sophistication of mood (accentuated by black masks on the dancers) that her youngsters did not quite understand. They were not sufficiently experienced to alter their body quality as the moods of the music fluctuated. And when not actually dancing, they tended to fall into static groupings.

Miss Maxwell handled the difficult music with authority, but it would probably be to her company's benefit if they were seen in a simpler musical and choreographic framework.

With the exception of the Atlanta and Jacksonville groups, none of the male dancers in the Festival measured up to the females. But this is a universal problem in regional ballet. The Birmingham Civic Ballet, which participated in last year's Festival, has been solving this lack by offering performing scholarships to male dancers from other cities. They are selected by audition and given a small weekly salary in addition to their training.

Male dancers are only one problem that regional companies have in common. And this leads us to a missing element in the Southeastern Regional Ballet Festival. Although the delegates and company

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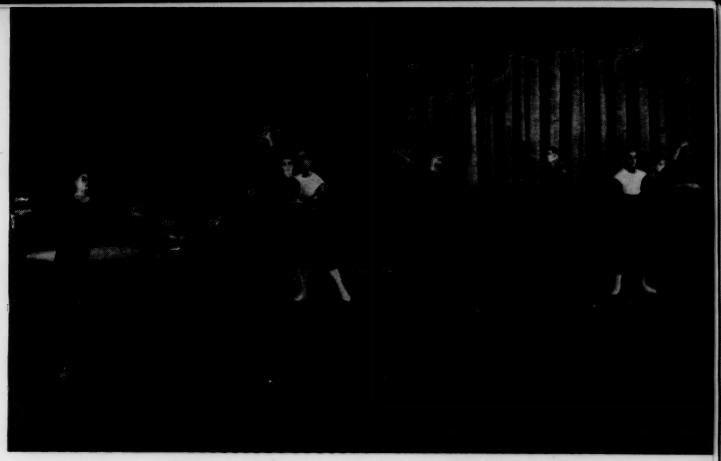
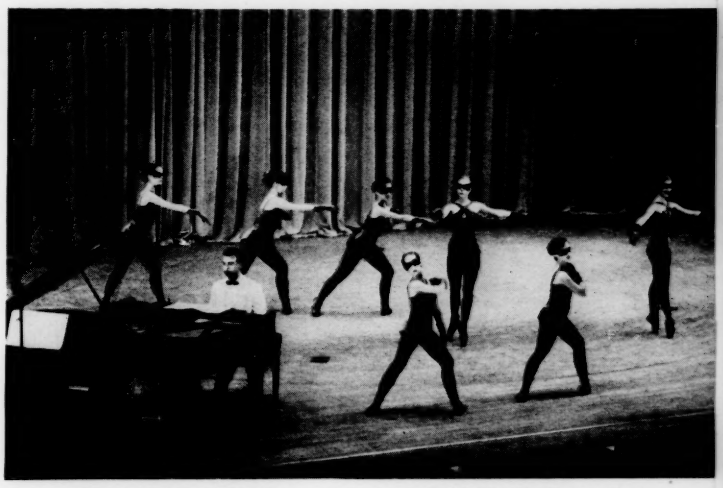


Thomas Armour's "Petite Suite" (Miami Ballet).

Alpheus Koon's "Episode" (Tampa Civic Ballet).



Albertine Maxwell's "Concerto in Green" (Nashville Ballet Society).

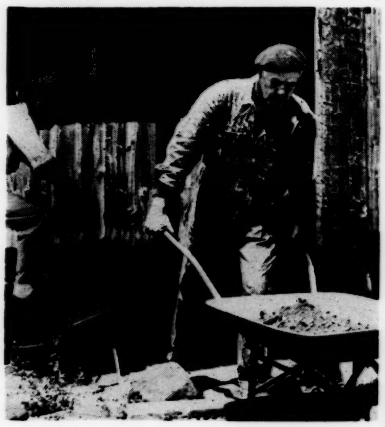
Jack B. Mitchell

SALUTE TO JACOB'S

America's famed summer dance center celebrates its Silver Anniversary

Jacob never slept there. But virtually every important dancer has at some time or other journeyed up the foothills to Jacob's Pillow. Some, like Shivaram, Inge Sand, and Birgit Akesson, have made their American debuts at Ted Shawn's dance haven in the Berkshires. Others like Agnes de Mille, Bronislava Nijinska, and Antony Tudor, have tried out new works there. All think of Jacob's Pillow as a very special place.

What is it like? Why, for most of the past quarter century, has it attracted youngsters to study, dance companies to perform, all through the summer? It's not particularly easy to get to, unless you live nearby. And it's not particularly comfortable (what rustic place is?) after you get there. Yet for the dance enthusiast, hardly a summer goes by without at least one visit to the Pillow. *(over)*



PILLOW

Ted Shawn
Founder and Director
of Jacob's Pillow

It gets the dance-weary critics out of their Saturday morning beds in New York on time to catch the 8:12 to Lee, Mass. It lures the Berkshire ladies off the peaceful porch of the Red Lion Inn and into the theatre in time for the 4:00 p.m. matinee curtain. It entices streams of photographers who never tire of posing ballerinas on a platform behind the theatre or on the stage with its back wall opened out so that the figures are silhouetted against the sky. Despite its simplicity, Jacob's Pillow definitely has glamor.

And one discovers the source of that glamor the moment a performance begins. The curtains part, and a tall, white-haired gentleman steps out upon the stage. He wears a gleaming white or cream-colored linen suit. He has what is usually referred to as "bearing." With warmth and sometimes with a trace of emotion, he talks about what is going to happen on stage. He tells amusing anecdotes about the performers, and sometimes to emphasize his point, he spins a yarn related to his own long career. Interspersed with serious talk about artistic purpose and accomplishment, there are homely little asides, urging the audience to buy the Pillow's souvenir program and patronize its bookstore, and reporting the latest progress in improving the plumbing (which gives the management more trouble than the most temperamental dancer).

This engaging host-manager-performer-country squire is Ted Shawn, Founder and Director of Jacob's Pillow. His personality and his unique combination of creative and managerial gifts are the very essence of the project he directs.

Things happen on schedule at Jacob's Pillow. That's because Shawn is a meticulous man. There are delightful social gatherings at Jacob's Pillow. That's because Shawn likes people. All kinds of dance are given equal attention at Jacob's Pillow. That's because Shawn is visionary. More than 40 years ago he wrote down this credo:

"The art of the Dance is too big to be encompassed by any one system, school or style. On the contrary, the Dance includes every way that men of all races in every period of the world's history have moved rhythmically to express themselves. This inclusive and all-embracing approach to the dance is the only true basis of a dance education as opposed to the virtuoso training to produce a performer."

And he has always lived by it—during the 15 years that he directed the Denishawn Company with his wife, Ruth St. Denis—during the seven years that he led his Men's Group—and during the years that he has guided Jacob's Pillow.

For many years he stood virtually alone in his dance point of view. The 1930's and 1940's were a period of stern specialization. Ballet dancers felt that studying modern dance would contaminate them. Modern dancers thought that studying ballet would render them artificial. And ethnic dance was for the offbeat few.

But the wheel has gradually made a turn. Today's dancers have discovered that all styles are essential to their full artistic development. Ted Shawn has lived to see his dream come to fruition, and Jacob's Pillow has helped to vindicate his credo. It is a firm bastion of eclecticism.

But as a bastion it is remarkably unforbidding. Approaching it from the country road, one is first greeted by a rambling farmhouse. It is a modest house, not the kind that one would associate with an impressario. And it is an old house. It dates back to the late 18th Century, when a family named Carter settled on the mountainside named "Jacob's Ladder." The house has since had additions, the principal of these being the stone dining room now used by the students. But it retains its informality.

A barn and a few other small buildings were on the property when Shawn first took it over in 1931. It was in this barn that he first taught the group of young men who were to form his unique Men's Group in 1933. During the winters Shawn toured with the company, and each summer he returned to the Pillow to teach more men from all over the country.

Residents in the area were fascinated by this feverish dance activity. They formed the habit of dropping in while classes were in session. And they asked Shawn questions about the meaning of dance movement. Almost as a way of answering them, he started to give lecture demonstrations in the barn. Before long, modest performances were added.

By 1935, Jacob's Pillow had grown from 150 acres to more than 200, and a new studio was built. The Men's Group was flourishing. But by 1940, Shawn decided that he had done enough to prove his point that dancing was a valid activity for men. He disbanded the company. And although it had been artistically successful, Shawn ended up broke. There was no alternative but to offer the Pillow for sale.

For two summers, people leased it. But fortunately for its eventual destiny, they did not buy it. And in the autumn of 1941 a group of Berkshire people decided to form a committee whose job it would be to raise enough money to buy the property from Ted Shawn, set it up as a non-profit corporation and hire Shawn as its Director for at least five years. The Board's first project was to be a theatre deigned by Joseph Franz, who had done such a fine job on the Tanglewood Music Shed.

Just as the plans were set, along came Pearl Harbor. But after anxious deliberation, Shawn and the Board decided to go full steam ahead and get the theatre built before restrictions had completely clamped down. The summer of 1942 found them with a handsome new theatre. But how could they plan a gala inaugural season when gas rationing would hold attendance at a painful minimum?

The war years were hard on the performance end of the Pillow. But the school flourished, as it has ever since.

And since the war the Pillow has built up an enviable record of artistic triumphs. The National Ballet of Canada, the Celtic Ballet of Scotland, and Ten Leading Dancers of the Royal Danish Ballet made their United States debuts at the Pillow. And the San Francisco Ballet made its East Coast debut there.

By the end of last year, 133 new works (world or U.S. premieres) had been staged at the Pillow, among them, Bronislava Nijinska's *Etude*, Agnes de Mille's *Hell on Wheels*, Todd Bolender's *Musical Chairs*, Ruth Page's *The Bells*, Arthur Mahoney's *Crosstown*, John Butler's *Three Promenades with the Lord*, Lew Christensen's *The Dryad*, and countless works by Myra Kinch, La Meri, and Shawn.

The nine-week summer study course, which runs simultaneously with the Festival, has included ballet instruction by such notables as Markova and Dolin,

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15 NEW WORKS

American Ballet Theatre sponsors unusual series in search of new repertoire

BY DORIS HERING

PHOTOS BY RADFORD BASCOME

Above: "Dionysius must have guided the hand of Herbert Ross as he devised his hymn-to-love, 'Paean'," says the author, of one of the outstanding works at the Phoenix Theatre experiment. The photos on this and the following pages are an exclusive view of the performances. *(over)*

"The Maids," also by Herbert Ross, is a "ruthlessly brilliant invention." Its close-up of lurid perversion startled and fascinated even the sophisticated New York audience which saw its May 13 debut. Above, Loren Hightower and Paul Olson maneuver around each other, "reminding one of two sleek sharks tussling."

15 NEW BALLETS

On four Monday nights in May the American Ballet Theatre unfurled a vast panorama of contemporary dance to a highly alert and appreciative audience. It was a bold and foreseeing gesture.

Even if not one vital work had been produced, the project would have been worth the effort. For it gave several choreographers a much needed performance outlet (and even a modest work sometimes sharpens skills for an ensuing important one). It gave audiences and critics a concentrated chance to experience today's creative climate. And it gave American Ballet Theatre dancers an opportunity to break out of the rut of a tour repertoire and assume the challenge of new roles.

Unlike most workshops, the American Ballet Theatre project had its own orchestra, a small one conducted by Joseph Levine. Costumes in most cases were simple and attractive variations on practice clothes.

Two of the programs were called "American Ballet Theatre Previews." These used only dancers from the company. The other two were "Ballet Theatre Workshops." They used students at the Ballet Theatre School, American Ballet Theatre soloists, or the choreographers' own companies. Considering the hectic rehearsal schedules, the dancing was nothing short of masterful, with several young dancers showing a potential hitherto concealed in the corps de ballet.

But what interested us most was how clearly the fifteen works revealed the thematic interests of today's choreographers. If this Workshop had been presented in the 1930's or even the 40's, there would have been a preoccupation with social conflict (group against group or individual versus group), and there would have been a liberal sprinkling of American folk material. Both were absent in this series.

Today's choreographers seem to be withdrawing into themselves, there to find a picture of sexual conflict (if they are realists) or pessimism in the face of love (if they are romantics). Four of the works dealt outright with sexual conflicts or actual depravity. They were Herbert Ross' *The Maids,* Donald Saddler's *This Property is Condemned,* John Butler's *Seven Faces of Love* and Kenneth MacMillan's *Journey.*

There was a similar conflict in Fernand Nault's *The Encounter,* but it resolved on a note of optimism. Only in Herbert Ross's *Paean* were the phases of love traced with vigorous affirmation.

Another group of works were not quite so outspoken — or so contemporary — as the first four. In the vein of the Romantic poets (and with a strongly narrative or literary approach to choreography) they juxtaposed love and death. These were Enrique Martinez' *La Muerte Enamorada,* Alfred Rodrigues' *Blood Wedding,* Agnes deMille's *Sebastian,* and George Skibine's *Annabel Lee.*

The closest approximation of social commentary was in Anna Sokolow's *Le Grand Spectacle* and Job Sanders' *The Careless Burghers,* both of which were mildly satirical.

And finally there were the innocent ones — the divertissements with nary a

In "La Muerte Enamorada," choreographer Enrique Martinez (left) tells of a youth (Erik Bruhn, right) who shares with him the love of a gypsy girl (Annabelle Gold). Death (Jillana Williams, center) claims the youth as her victim. "The high moments of the dance were the solos for Erik Bruhn."

theme, nary a conflict. Robert Joffrey's *Le Bal* had a soupçon of dramatic line. But Erik Bruhn's *Festa* and Valentina Pereyaslavec's *Pas de Trois* were devoted to the simple exhilaration of dancing.

Now back to sex — and Herbert Ross's *The Maids* (Darius Milhaud). There were signs at either side of the proscenium. One said, "You are all being deceived." And the other read, "Beware, Solange and Claire do not exist." They had to do with a preface that Sartre wrote for the Jean Genet play upon which the ballet was based.

But we were not deceived. And it is doubtful whether anybody in the audience was. In movement that cringed and sprang, that waited and darted, the choreographer painted a lurid image of two perverted boys (powerfully performed by Loren Hightower and Paul Olson) so imprisoned by self-loathing that release could come only when one enticed the other to murder him.

As the boys sprang upon each other or chased each other about, they reminded one of two sleek sharks tussling in a dim sea. Occasionally their domain was invaded. Their mistress strutted in, and they fawned upon her. Her husband entered, bringing with him a contrasting note of maleness. Each entrance seemed like a shattering intrusion helping to lead to the fatal clash between real and unreal.

The Maids was a ruthlessly brilliant invention. Although it did not move us in the slightest, it fascinated us from beginning to end. Our only regret was that so much genuine choreographic skill should have been devoted to so unsavory a theme.

In *This Property is Condemned* (Genevieve Pitot), Donald Saddler's version of the Tennessee Williams play, a straggle-haired waif teetered along an imaginary railroad track. She wore black socks and a tatter of red chiffon. She spoke in a piping, innocently flat voice. And when she danced, it was a child's loose-jointed imitation of adult abandon.

This was Ruth Ann Koesun's interpretation of Willie, the adolescent who wants to grow up to be a prostitute like her dead sister. A sensitively wrought characterization it was. And Ralph MacWilliams delightfully portrayed her prosaic urchin-friend. He listened to her pathetic tale with complete absorption, all the while doing casual boy-stunts.

The rapport between performers and choreographer must have been unusually close in *This Property is Condemned*. For the use of dance movement in relation to words was so spontaneous that one felt as though the choreographer had waved a wand to conjure it into being.

Occasionally, even an experienced choreographer like John Butler can fail to control his material. Mr. Butler's *Seven Faces of Love* (Kenton-Ellington) was meant to satirize the predatory aspects of love. But a single face was revealed on the stage — that of erotic self-love.

In an atmosphere of deadpan disdain, three boys lifted and swung Sono Osato, finally dragging her off. Lee Becker, as a waif-like harlot, knelt in a ritual of grim self-revelation. The only truly expressive part of the dance was a solo for Buzz Miller. There was about him a rippling muscle-tension and a taut anger as he

(over)

"This Property Is Condemned," Donald Saddler's version of the Tennessee Williams play, had an extraordinary performance by Ruth Ann Koesun (center) of a youngster who aspires to be a prostitute like her dead sister. Ralph MacWilliams (left) portrayed the urchin to whom she tells her pathetic story by word and movement.

English choreographer Kenneth MacMillan devised a dramatic but unclear "Journey" for Nora Kaye (center). Photo shows Miss Kaye in the final scene of the ballet, just before she is engulfed by the images that surround her.

tore and tugged at a bit of red cloth. But more often than not, *The Seven Faces of Love*, instead of offering insight, elicited a feeling of mild revulsion.

Psychoanalytical thinking is something to which America's choreographers take with assurance. It has long inhabited their environment. This is not so with British and European choreographers.

Britain's Kenneth MacMillan was defeated by it in his ambitious *Journey* (Bela Bartok). The work began with assurance. Its striking first section (Premonitions) found Nora Kaye confronted by an ominous group of men. They massed, crooking their arms like predatory birds, then fell to the ground and pushed their full length bodies about. They formed a tight kneeling circle around the frightened female; she covered her mouth as though to scream and kicked them each away.

The second section (Three Messengers of Death) particularized the image of fear as Miss Kaye engaged in flirtations with three men (John Kriza, Erik Bruhn, and Scott Douglas) and was left in panicky solitude.

By this time, the image had been set, and the remaining two sections required a deeper digging — a deeper psychological awareness. Instead, Mr. MacMillan established a repetitious device of the men tugging at Miss Kaye and passing her through their legs. Suddenly it all seemed a little foolish.

The theme of Fernand Nault's *The Encounter* (Cesar Franck) was one that turns up often in the efforts of young choreographers. It was a dance of youthfulness, of a girl among girls, who encountered a boy, and after conflict, selected him in place of her adolescent attachment.

In Mr. Nault's version there was little dramatic tension because the characters were treated not as people, but as types. But there was great charm in his choreographic style. It had a flowing quickness, as though the figures were being wafted about in a breeze. And Ruth Ann Koesun, Nana Prudente, and Scott Douglas yielded their bodies to its delicate grace.

Dionysius must have guided the hand of Herbert Ross as he devised his hymn-to-love called *Paean* (Chausson). The dance had the surface patina of a rare Greek

urn. But beneath there coursed a current of youth and passion and archaic vigor. And the dancers had an appealingly gauche quality, as though they were performing on the uneven surface of a grassy meadow.

A solitary celebrant (Nora Kaye) began with a heroic Invocation before the group weaving back and forth in fleet lifts. A Dedication followed with Ruth Ann Koesun and John Kriza creating an image of tender romance. It was punctuated by the lovely repeated pattern of his lifting her body obliquely so that she resembled a nymph suspended in air. An atmosphere of fulfillment came in the Visitation, with Lupe Serrano and Michael Lland playing happily at the sport of love, while female figures surrounded them with a long gray drape that surged like the edge of the sea. Finally, in a Celebration, the images of love were brought to a triumphant conclusion with the figures leaping and circling angularly.

Although there were constant allusions to classic imagery, they had been subtly absorbed into the dance fabric. *Paean* was a boldly beautiful utterance — one we'd like to see many, many times.

Like many neophyte choreographers, Enrique Martinez attempted too much in his *La Muerte Enamorada* (Joaquin Turina). He tried to combine classic dance and character dance and a story and a philosophy. But he neglected to give them a unifying purpose. The various episodes melted on and off stage without motivation.

The story was of a youth (Erik Bruhn) enamored of a gypsy girl (Annabelle Gold) and of Death (Jillana Williams). It ended, as might be expected, with Death tenderly claiming her victim. The high moments of the dance were the solos for Erik Bruhn. In his dancing one is repeatedly confronted with the essential meaning of the word "grace."

A Spanish theme also attracted British choreographer Alfred Rodrigues. He repeated his version of the Garcia Lorca play, *Blood Wedding* (Denis Aplvor), originally done in London.

The essence of Lorca's literary style lies in its "Spanishness" and in the skill with which he shifts between the real and the

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Sono Osato, in a rare appearance, was lifted and swung about by three disdainful boys in a sequence of John Butler's "Seven Faces of Love." The dance also featured Lee Becker, Buzz Miller and other non-members of Ballet Theatre.

Lupe Serrano as the Courtesan (center) danced brilliantly in Agnes deMille's "Sebastian," a melodrama of piety, jealousy and murder. Nora Kaye as the Princess, Darrel Notara as the Prince, John Kriza as Sebastian, were other leading characters.

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photograph by Zachary Freyman: Text by Saul Goodman

LEE BECKER

In a sense, Impressario Sol Hurok launched Lee Becker on her dancing career. When Lee was a small child, her family was very poor. But Lee was so eager to see a ballet performance that her mother wrote an urgent request to Hurok, asking him for a pair of tickets. He sent them. And the little seven-year-old acquired a lifelong case of stars-in-the-eyes.

A year later she was on the way toward her own career with a scholarship at the Mikhail Mordkin School. And three years after that she continued on another scholarship at the Swoboda School.

Lee's parents, like most people of Russian extraction, often participated in lively parties where folk dances were done. And from these dances Lee acquired the beginning of her present-day eclecticism. Even in her painting, which she has been doing since the age of twelve, she indicates a desire for freedom and experimentation.

When she entered the High School of Performing Arts at the age of fifteen, she found a partial answer in the modern dance. She began her study of the Graham and Humphrey-Weidman techniques. And she discovered jazz. She recalls with a glow how impressed she was by the jazz sessions in which the students engaged during lunch hour. At Performing Arts she began her first choreographic efforts.

Graduation brought with it her first job during the summer of 1950 at Camp Tamiment. Broadway followed with *Gentlemen Prefer Blondes* and year and a half in *The King and I*. While working in these shows she returned to her ballet classes, this time under Benjamin Harkarvy.

The Slavenska-Franklin Ballet acquired Lee in 1952, and she very much enjoyed being part of a company where, as she says, "The dancer was really appreciated." She began with two brief parts in *A Streetcar Named Desire*, and during the company's Oriental tour advanced to classic roles.

Lee's choreographic training began to serve her the following year when she journeyed to Houston to stage a ballet and three jazz numbers for the revue entitled *Walk Tall* produced by the Playhouse-in-the-Round.

Returning to Broadway, she danced for eight months in *John Murray Anderson's Almanac* and returned to Tamiment for another summer stint. Then followed six month of work "on her own," devising original dances. Next came an off-Broadway item called *Once Over Lightly*, then the job of assisting choreographer Peter Gennaro on the musical *Seventh Heaven*.

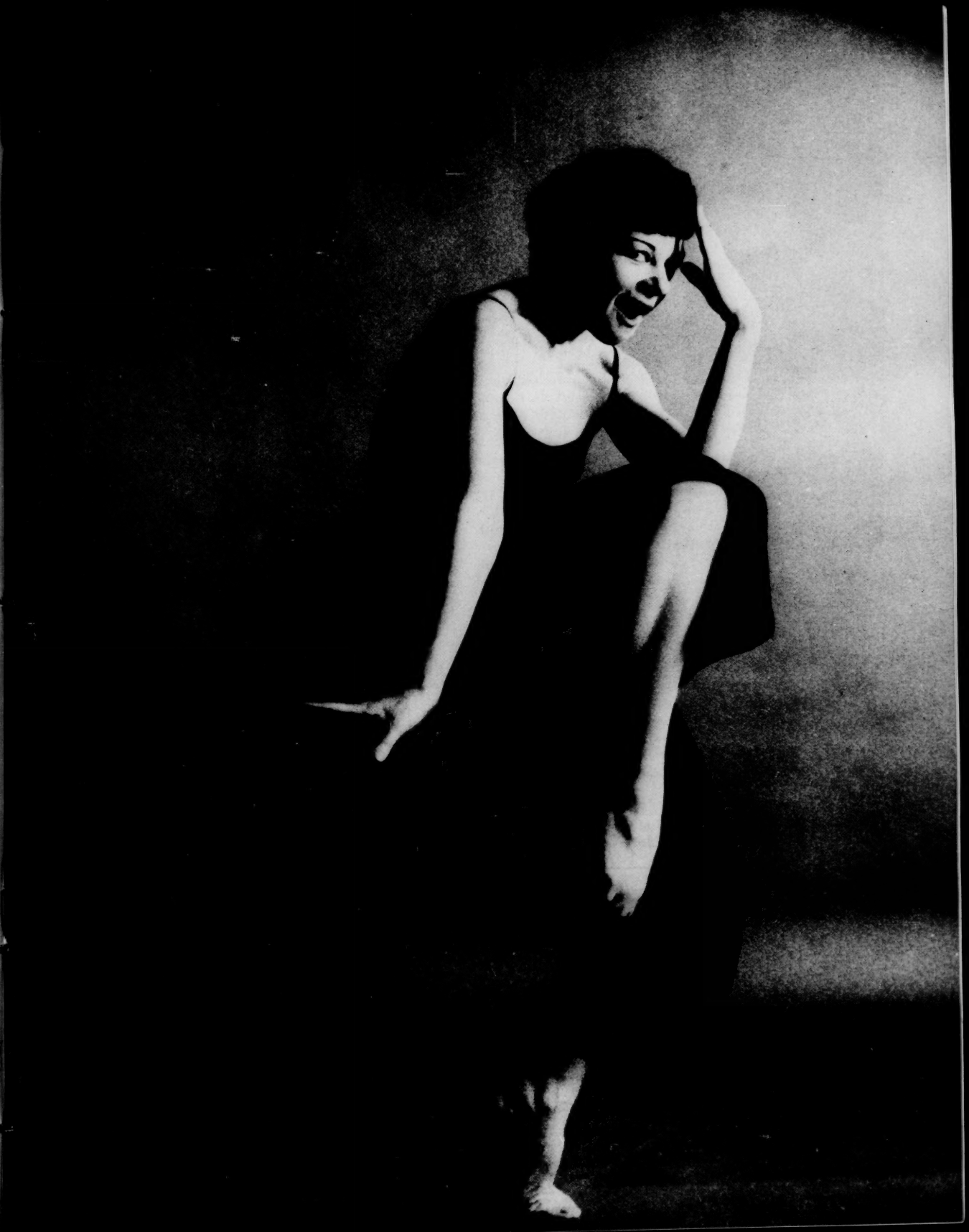
Lee is married to painter Yoram Kaniuk, and in 1955 she accompanied her husband to Tel Aviv, where his paintings were being exhibited at the Museum. She profited from the "vacation" by working with Inbal, the celebrated Yemenite Dance Group.

The fruits of the months of work "on her own" the previous year were seen in a concert during the fall of 1956 at the Henry Street Playhouse. And the critics found it exceptionally promising. But Lee did not remain in the concert field. She returned to Broadway for *Damn Yankees*, which she left when Jack Cole engaged her for the *Ziegfeld Follies*. When the *Follies* folded out of town, she tagged onto the Robert Q. Lewis musical revue, *What's the Rush?*, which kept her singing, dancing, and acting all summer.

Lee has also found time to dance on TV—for John Butler on *Omnibus*, for Rod Alexander in *Jack and the Beanstalk*, and in her own choreography on the *Steve Allen Show*. Butler also selected her for the original cast of *The Unicorn, The Gorgon, and the Manticore* when it was premiered in Washington. And she was the only member of the original cast to be seen in the opening night performance by the New York City Ballet.

More recently, she assisted Mr. Butler in the choreography for *Livin' the Life*, a musical version of Mark Twain's river stories, at New York's Phoenix Theatre. After its short run she appeared prominently in his latest work, *The Seven Faces of Love*, in Ballet Theatre's interesting experimental workshop program (see p. 30). As befits a talented and engaging "new face," every role she appears in brings new opportunities. As we go to press, we learned she has just been signed for next season's *The West Side Story*, a Broadway musical to be directed by Jerome Robbins.

Dark haired and elfin in appearance, Lee prefers satirical, comic and humorous dancing. And she feels that for the choreographer, the jazz field is a world unexplored. She hopes to turn much of her future effort in this direction.



A TAGLIONI PAPER DOLL

A 19th Century toy inspired by a great Romantic ballerina

BY HERBERT H. HOSMER, JR.

The dainty paper doll on the opposite page depicts Marie Taglioni, star-kissed ballerina of the mid-nineteenth century. To her right are six items from her stage wardrobe. On this page is a photo of the cover of the box in which they are all stored. These paper cut-outs, now museum pieces, were originally the toys of children more than a century ago. And they are now available as toys once again.*

For a little girl of Taglioni's time, the theatre magic must have begun with the box. Its cover is printed in pink and green paper outlined with strips of embossed gilt. The picture is a lovely aquatint of the ballerina, complete with her name and the words "First Dancer of Paris," printed in English, French, and German—proof that the toy was very widely distributed.

In the box is the doll and a set of costumes and headdresses for the ballets in which the dancer appeared. All are in full color, back and front, with a glaze, probably of egg white.

Other ballerinas of the Romantic period, among them Fanny Elssler (*see Dec. '54 issue of*

The box cover, in pink, green, and gold

**Herbert H. Hosmer, Jr. is founder and curator of a little country museum (The Toy Cupboard Theatre) in South Lancaster, Mass., where theatrical toys and toy theatres are preserved. He has recently been responsible for reissuing an edition of the Taglioni paper doll and her costumes.*

The illustrations on these pages are from The Toy Cupboard Theatre—all identifications of costumes are by prominent dance historians Lillian Moore and Ivor Guest.

DANCE Magazine) and Lucile Grahn have been depicted in paper dolls. But the Taglioni doll is by far the largest, and certainly one of the loveliest. She stands 8¾ inches high (her box is 7½ inches wide by 10½ inches long) and is made of stiff cardboard.

Her hands are folded in front so that each costume can have its own arm position appropriate to the ballet from which it comes. Accompanying each dress is a matching headdress.

Of the ballets represented, Taglioni's costume for *La Sylphide* is the most familiar. The French artist Eugene Lami is credited as its designer, and it was responsible for a revolution in ballet dress. The Sylphide costume pictured, with its fitted bodice, which left neck and shoulders bare, and its bell-shaped skirt of a length now referred to as "ballerina length," is not exactly the Lami version, but it is suggestive of it.

Tights were worn with the costume, as were shoes with leather soles and satin uppers. Although Taglioni danced "sur les pointes," the toes of her shoes were unblocked, and stiffened simply by darning with wool. Attached to her shoulder blades were gauze wings, and on her head Taglioni wore a wreath of convolvuli.

Since Taglioni was partial to muslin dresses in private life as well as on the stage, the reaction of the Paris fashion world was immediate. The material became the vogue overnight. The Maison Maurice Beauvais created a new headdress called "La Sylphide." And ladies appeared in a myriad of ribbons to suggest the airy grace of Taglioni, whom they affectionately called "Our Sylphide." *THE END*

At left: Costume for Zoloe in "Le Dieu et la Bayadère" (later produced in London as "The Maid of Cashmere"). At right: Costume for "La Sylphide," Taglioni's most famous role.

Above: At left, costume for a Naiad in "La Belle au Bois Dormant." At right, costume for Nathalie in "Nathalie ou la Laitière Suisse."

Below: Left, costume for the divertissement of "La Napolitaine." At right, costume for the Tyrolienne in "Guillaume Tell."

FOLK DANCE AND TELEVISION

BY MARY ANN HERMAN of Folk Dance House, N. Y. C.

As with many other forms of dance, there was a time when the public was so uneducated about folk dance that anything could pass in theatrical presentations. This is not so today. Ethnic groups now know their dances. Millions of people who folk dance as a hobby are quite "hep" to authentic steps, music and costumes. And digressions from traditional forms are bound to cause anguish to many viewers — especially if the performance proposes to be an authentic one.

Folk dancing is an excellent entertainment for television, offering a great variety of program ideas. In addition, it is a sort of "painless education," a means of bringing about better understanding of the peoples of the world. And, yes, it can also stimulate the viewer to expand his interests into other forms of dance, such as ballet, modern, etc.

But, unfortunately, the TV presentation of folk dancing to date is more on the negative than on the positive side. The public is educated, but not the TV people.

One wonders, for instance, how a TV producer can spend time, effort, money and research to provide a truly authentic period setting for, let's say, a New England play—right smack down to the husher on a chamber pot—and then allow the square dance sequence to be a souped-up western square dance, entirely out of character with the time and place of the play. To aggravate the situation, the caller often uses such modern terminology as "throw in the clutch" and "allemande thar" — terms contrived within the past few years. Ugh! A traditional contra dance, indigenous to New England, would have been most authentic, as well as entertaining—and a welcome relief from the already overworked square dance.

Also frequently found on TV is the paralleling of square dancers with barefoot, corncob-pipe-in-the-mouth hill-billies. Square dance people have labored long and hard to erase this false concept of American dance from the public's mind, and it is frustrating to see it revived on TV. Needless to say, American folk and square dance, just like the folk dances of any other country, was and is done by perfectly normal people, rural and urban, in the normal clothes of the day, as a regular social activity.

Television folk dance hit national prominence starting July of 1956, when *Polka Time* (Tuesday, 10-10:30 p.m.) went onto nationwide ABC-TV. The original rejoicing of folk dancers, however, took a quick dive, as the program turned out to be mostly a presentation of the usual "corn" and distortion assumed to be folk dancing. We would have no objection at all were this show presented for what it really is — a fast-paced polka program with no attempt at tradition or authenticity (except for the occasional visiting ethnic groups). But when the announcer, time and time again, says that we are about to see a traditional and authentic dance, and then we are subjected to a gross violation of folk dance forms, often in bad taste, one cannot help but be indignant.

Hope Hawthorne

Artist Hope Hawthorne says of her illustration, above: "The dancers are doing everything banal: they are playing to the audience; the man wears that dull cowboy tie and uses the showy Polish arm gesture in an ordinary turn; the girl has no petticoat, waves her free arm jitterbug style."

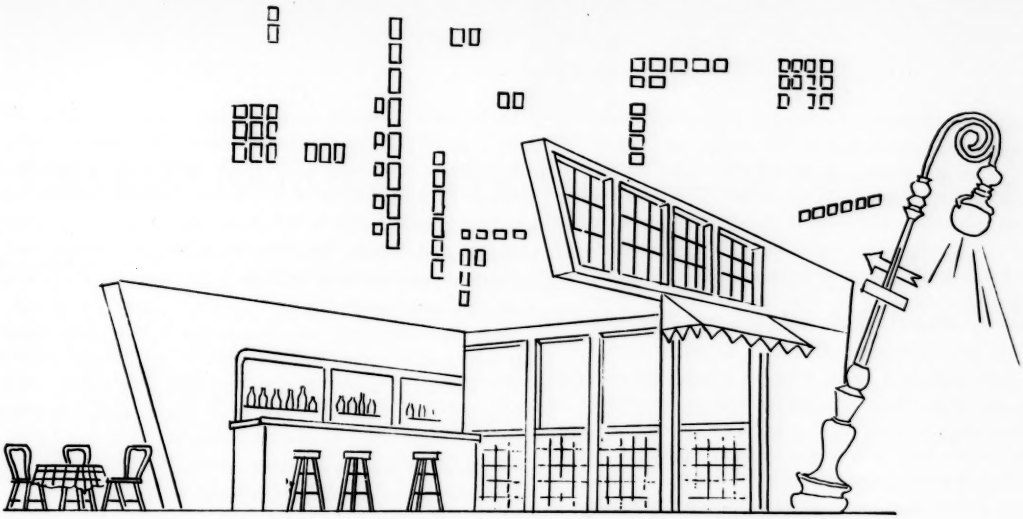
To illustrate: One program included the dance *Ukranian Huculka*. The writer, who was brought up on this dance, was horrified to see the girls doing the *prysiadka* (squat step) — a step traditionally and absolutely reserved only for men. This was then followed by what was announced as an authentic Polish *Oberek*. The characteristic feature of this dance is the high leap of the man into the air, supported by only one arm of the girl. But here again the dance was violated as the girl, instead of the man, was tossed into the air, with the itty-bitty beruffled panties aimed directly at the camera's eye on each toss. Entertaining—but not traditional.

The music on the program grinds out the melodies of many lands, but it all sounds the same. The Swiss miss who yodels is yodeling hill-billy style, not Swiss style (wouldn't it be fun to have one program with three different types of yodels—American, Swiss and German—to show the difference?). The permanent troupe of dancers, although certainly an attractive and skilled group of youngsters, makes each dance look alike because of the styling of the choreography.

The one positive thing on the *Polka Time* program is the visiting ethnic groups, whose space on the show is much too brief. Here the viewer sees authentic costumes and dances. However, the opportunity to use this material intelligently is passed by, and the announcer merely names the group and gives little enlightening data on the dance. An interesting situation occurs on the program when at one point the visiting ethnic group joins the permanent troupe for a polka together. They're never in step with each other. The reason is that each ethnic group does its own native polka step, while the television dancers do their version of the polka, which is unlike that of any country.

(continued on page 93)

Fifteenth in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



FANCY FREE

Ballet in one act
Music by Leonard Bernstein
Choreography by Jerome Robbins
Scenery by Oliver Smith
First presented by Ballet Theatre at the Metropolitan Opera House, April 18, 1944, with John Kriza, Harold Lang, and Jerome Robbins as the three Sailors; Muriel Bentley, Janet Reed, and Shirley Eckl as the three Passers-by.

It's a hot summer night, and three sailors in glistening whites are on shore leave in Manhattan. Fancy free and yearning for wine, women and song, they are anxious to make the most of their hard-won liberty. With these young men, adding a bartender and three pretty girls, Jerome Robbins has fashioned a contemporary ballet of city streets from bits and pieces of the world the teenager knows about today.

Leonard Bernstein's music is that of the juke box set—raucous and rowdy. The boys are gum chewers, and the girls they chase are the hip-swinging "dolls" of hot pavements, sultry nights and darkened side streets. This is a ballet which dramatizes small things in a big way — a "wolf" whistle at a dizzy dame, a quick drink, a slow hand for a check, an easy quarrel, a hard handshake and a casual goodbye are ingredients. Everyday life in an everyday setting as real as the Brooklyn Bridge.

The ballet unwinds as neatly as a roll of film. The three boys arrive on the stage, with its brilliant Oliver Smith set,

(over)

in high spirits. The bartender, barricaded behind his newspaper and completely surrounded by his spirits, too—albeit they are in bottles—is nodding drowsily. The boys, having no other audience, show off for each other. They have a drink, and one of them is left holding the check. He settles the bill. Has to. A girl swishes by just as the boys are beginning to be dreadfully bored with each other's company. With only one girl in sight, all three nearly fall on their noses in amorous delight. Now it is each man for himself. They strive for her attention and end up, as might be expected, in a fight with each other. When it is over, one sailor is flat on his back; the other two are still in pursuit of the provocative girl.

Just as the fallen hero prepares to console himself with a drink, another charmer appears. She has a youthful sweetness the other lacked. The two take to each other instantly and drift into the bar—old friends in less than five minutes. The boy pantomimes his navy experiences and is enchanted by her interest and sweetness. They dance together, sure that this is love. After a brief friendly kiss they wander into the bar, but along come his two friends—alone again and ready for trouble. Almost at once the first girl appears, and before the boys can figure out who belongs to whom, the two girls are deep in gossip and the boys are all out in the cold. Exasperated at being ignored, the three young wolves decide to stage a contest for the girls' favor.

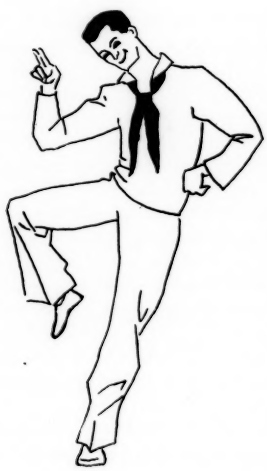
Each sailor attempts to outdo the other. The first one does a rowdy, show-off sort of dance; the second dances more quietly, but sensationally, too; and the third performs flashing Latin Rhythms in a sinuous manner, ending up kneeling before the girls. Choosing the winner is no easy task. The girls argue. The boys begin to fight light-heartedly, just for something to do. The girls, however, are frightened and hurry away.

Once they have left, the boys begin to hurt each other. An oath and a groan, and the boys sit up dazedly to find their audience gone. Shrugging their shoulders, they straighten their uniforms just as a third "chick" arrives. They eye each other, pretend nonchalance, and one by one take off after the hip-swinging lovely. This, of course, is where they came in, and the evening is young yet.

Fancy free and in love with life, this delightful ballet of three sailors on leave represented a welcome, though startling, addition to ballet repertoire when it was first presented in 1944, and today, still fresh and entertaining, it continues to influence and broaden the range of American theatre.

Fancy Free was the base out of which was developed the Broadway version of *On The Town* (which featured Sono Osato), and later the famed film version of the same name.

THE END



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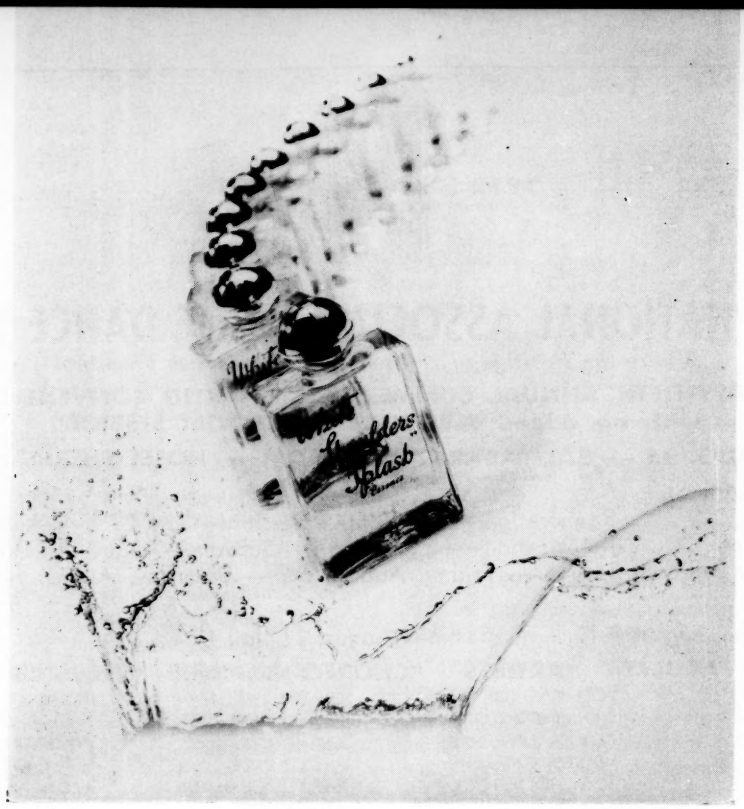

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(continued from page 14)

Deborah Zall has still to tread the path of self-discovery. Her *He Said and She Said* made a rather superficial commentary on gossip. And in *Theme and Variations* her exuberant dancing was not sustained by true originality in the choice of thematic material.

Two aspects of love were explored by Diane and Durevol Quitzow. In his prop-encumbered *Flowers, Trains, Trunks, and Things,* Durevol Quitzow created an image of insincerity and easy rejection. It tended to be somewhat literary, rather than finding its statement in movement.

Diane Quitzow's *Shades of Eros* also had literary overtones, as its couple came together, parted, and joined irrevocably beneath a suspended golden ball. But it was performed with style and conviction.

Roberto Iglesias and Company
Carnegie Hall
May 8, 1957

Like a *torero,* Roberto Iglesias is both courageous and naive. The courage has enabled him to avoid the beaten track in creating several of his group dances. Instead of being merely virtuoso displays, as they are with so many of today's Spanish companies, they projected an authentic and entirely winning folk atmosphere.

We especially enjoyed the Canary Island *Fiesta en la Isla,* with its variety of forms; and the Aragonese *Theme and Variations,* with its strong sense of design. And Mr. Iglesias has assembled a delightful company, one that hurls itself happily into ensemble dancing. The company was further enhanced by warm-hued, tastefully devised costumes.

Mr. Iglesias himself is a gifted performer, with a brooding intensity of dramatic projection and a feeling of relaxed power in the zapateado passages. And unlike many Spanish male dancers, he is unusually sensitive to his partners, reacting spontaneously to their every gesture and mood. But his partners, Aida Ramirez and Esperanza and Rosario Galan, while charming, did not have sufficient stature to draw Mr. Iglesias to his fullest potential.

And creative naiveté prevented the program as a whole from achieving its full potential. Interspersed with the honesty and directness of the folk dances, there was the dramatic pretentiousness of works like the bullfighter-and-death fantasy, *Idolos de Arena.* The same artistic

(continued on page 57)

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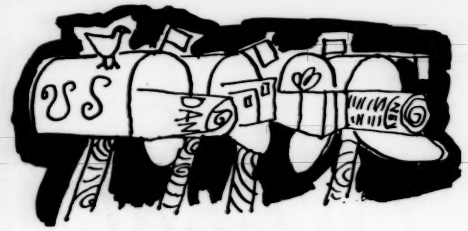

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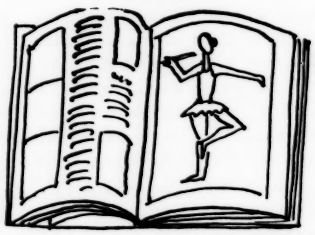

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REVIEWS

(continued from page 55)

vacillation occurred in Mr. Iglesias' solo work. Sometimes, as in *Salineras*, he was forceful and restrained. Sometimes, as in *Soledad*, he resorted to exaggerated histrionics (a Flamenco dancer doesn't have to rip his clothing and bite his partner in order to register passion).

In other words, Mr. Iglesias has not yet evolved a consistent esthetic purpose, one that would invest his program with balance and harmony.

New York Ballet Club
Seventh Annual Choreographers' Night
High School of Fashion Industries
May 19, 1957

The New York Ballet Club's Seventh Annual Choreographers' Night was its most successful to date. Although none of the six works revealed high inspiration, the general tone was one of seriousness and an attempt at craftsmanship.

Joseph Rosen turned to the style of the late 19th Century for his *Pas de Trois*. He adroitly mirrored the plushiness and technical display, and yet the dance had a contemporary freshness of its own. It was joyfully danced by Natasha Grishin, Don Farnworth and Melinda Plank.

Nels Jorgensen also selected the trio form for his *Pas de Trois de Plaisir*. It was neatly designed with emphasis on light, swift elevation. But dancers Gage Bush, Nels Jorgensen and Fred Strobel (all of the Birmingham Civic Ballet) took themselves rather too seriously. More effervescence would have been in order.

In his *Tales from Mother Goose*, David Vaughan attempted to compress the form of a classic story ballet into a small scale format. But in diminishing the scale, he also diminished the emotional impact. The most telling moment was the opening with a boy in white (Wakefield Poole) slowly approaching a group all holding their hands out like flags. The group melted into an intense and restless solo for the Sleeping Beauty (Sylvia Kim). As the work progressed, other interesting movement ideas were suggested, but none were developed so carefully as the opening.

In his *Folk Impressions*, Louis Johnson created a social atmosphere that lacked the stamp of personal experience. It was a revival meeting.

The only truly inventive moment was a duet, *Shortnin' Bread*, for Delores Brown and Bernard Johnson, who shook their torsoes, waggled their heads, with child-like insouciance. For the remainder, there was considerable use of jazz clichés—extended legs, wide-flung arms and an occasional gesture of prayer reminiscent of locale.

Jazz was also the basis of Molly Vick's *Mobile*. It was a sort of "follow the leader," with three dancers (Molly Vick, Phyllis Allen and Louis Tepler) circling near a suspended geometric form. The relationship of the dancers to the form was never really evolved.

Using dancers to personify emotions takes great skill, and Ilona Aron was unable really to make it work in *Dilemma* (subtitled "Youthful Storms of Love"). A young girl (sensitively danced by Tomoji Shakuta) indicated her interest in a young man (Dick Rutherford), and they performed a poetic pas de deux. They were torn asunder by two figures in black personifying "conflicting emotions." But the "why" was not indicated.

Jose Greco and Company
The Playhouse
May 21-June 9, 1957

He is not an adventuresome choreographer, and he overweights his program with the more obvious aspects of Flamenco dance. And yet, José Greco can, on occasion, create a memorable evening of Spanish dance. The key lies in his own personality, in his own presence.

In the opening performance of his Broadway season, he recreated that presence, as we had not experienced it during the past few seasons. The group was dancing heartily. The number was *Los Trubadores en Las Calles de Cadiz*. Suddenly he was there, and the group seemed unconsciously to draw its breath. In that tiny instant, Greco took over with a quiet arrogance significantly his own.

This same quality colored his duets with Lola De Ronda. In the *Soleares y Seguiryas*, for example, there was an air of subtle, almost disdainful pursuit, as they circled slowly and promenaded off, his arms held up, framing her head.

Miss De Ronda has gained immeasurably in line and phrasing. And the polish which she once assumed only as part of a specific dance (like the *Cordoba*) is now growing into a consistently warm and effective femininity.

Like a ringmaster, Greco loves to surround himself with wild creatures — tiny Gypsies who literally tear up the stage. But unlike a ringmaster, he leaves them untamed. A third of his program was devoted to the antics of the Bronze Gypsies (José Mancilla, Margarita Zurita, Gitanillo Heredia, and Maribel De Cirez), and there were two more Flamenco singer-

(continued on page 83)

DANCE MASTERS OF AMERICA

Normal School and Conventions

Galveston Convention

July 14 through July 18 - Galvez Hotel

Open to ALL Dance Teachers and their Assistants

FACULTY

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JULES STONE - Tap
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ROSE LORENZ - Choregraphic Interpretation of Music

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GERD & TRAUTE HADRICH - Viennese Waltz

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FACULTY

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FRANK CALABRIA - Ballroom
JOHN A. LUCCHESE - Ballroom
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Herb Flatow

SUMMER DANCING IN MANHATTAN: In the following pages we list a few ballrooms, hotels and night clubs where summer visitors to New York might enjoy an evening of dancing. The photo above, of the spacious Arcadia, typifies the public ballrooms, where there is danceable dance music in all rhythms, and plenty of room to move — at moderate cost. In this same category is the new Roseland Dance City. Another, the Palladium, is favored by "aficionados" who specialize in Latin-American dances.

LET'S GO DANCING!

A Guide for Summertime Visitors to Manhattan Dance Spots

BY WILLIAM COMO

In the summertime New York has always been a dancing town. There is every indication that this year it will be even more so. The upbeat trend in the demand for dancing facilities has caused many night spot owners to decide to keep rooms open which have previously been shuttered during the hot months.

Your mood may be for the atmosphere of a large-scale ballroom; you might prefer dancing on the open-air terrace of a place like the Tavern-on-the-Green; you might want to dress up for one of the luxury roofs, like the Waldorf-Astoria or the St. Regis; or you may hanker for the intimacy of the smaller bistros like Le Cupidon or The Keyboard.

Don't miss the chance to see the dance fans doing the latest combinations in the Broadway ballrooms. And there's plenty of floor space where you can join the fun. And, as you will note, they are a bargain. All have mixed drink, soft drink and snack service at reasonable prices. A popular added attraction is ballroom dance instruction groups. Pedro and Olga teach Mambo and Cha-Cha on Thursdays and Merengue on Tuesdays at Roseland; and "Killer Joe" Piro gives lessons in Mambo, Cha-Cha and Calypso Wednesday nights at the Palladium.

There are Monday night Calypso classes at Le Cupidon, and for the more advanced students, there is a contest at 11.

A word to the wise: During the summer months, all the places listed permit informal attire. However, "informal" means a jacket and tie for the gentleman. In some of the hotels about half the couples are in dinner clothes, but you'll be comfortable either way.

UP IN CENTRAL PARK: The Tavern-on-the-Green has this open-air terrace for summer dance enthusiasts.

PLUSH AND INTIMATE: Le Cupidon, shown above, is an example of the smaller "cafe society" night spot. Some others which are similar: The Keyboard, The Calypso Room, El Morocco.

Most spots devote at least half their sets to Latin-American rhythms, so here's a good chance to brush up on your Mambo and Cha-Cha!

The following list is in no sense a complete directory — just a few suggestions, but we hope it will be helpful when you feel the urge to go on the town. Happy dancing!

PUBLIC BALLROOMS

ARCADIA BALLROOM, Broadway at 53rd (CO 5-6963). Closed on Monday eves. Tues., Wed., Thurs. 50c for ladies, $1 for gentlemen. Fri. $1.25. Sat. $1.50. Sun. $1.40. Tommy Ortolano and Al Castellanos Orchs.

ROSELAND DANCE CITY, 52nd St. W. of B'way (CI 7-0200). Closed Mons. Tues. $1.60, Wed. & Thurs. $1.25, Fri. $1.75, Sat. mat. $1.25, Sat. eve. $2, Sun. $1.60. Paul Martell and Argueso Orchs.

PALLADIUM BALLROOM, Broadway at 53rd (JU 2-1937). Open Wed., Fri., Sat. & Sun. Latin-American bands.

HOTELS

AMBASSADOR HOTEL, Embassy Club, Park Ave. at 51st (PL 5-1000). Closed Suns. Cover charge $3.50, Sats. 5. Chauncey Gray Orch. and rumba band.

PIERRE HOTEL, Cotillion Room, 5th Ave. at 61st (TE 8-8000). Closed Suns. and Mons. Minimum $3, Fri., Sat. and Holidays $4. Stanley Melba and Alan Logan Orchs.

PLAZA HOTEL, The Rendez-Vous, 5th Ave. at 59th (PL 9-3000). Closed Suns. Cover charge $1.50, Sats. $2. Maximilian Bergere and Gunnar Hansen Orchs.

ROOSEVELT HOTEL, Roosevelt Grill, Madison Ave. at 45th (MU 6-9200). Closed Suns. Cover charge $1, Fris., Sats., holidays $1.50. Eddie Lane's Orch.

ST. REGIS HOTEL, St. Regis Roof, 5th Ave. at 55th (PL 3-4500). Closed Suns. Cover charge $1.50, Sats. $2.50. Milt Shaw and Ray Bari Orchs.

ROOF-TOP DANCING: The Starlight Roof of the Waldorf-Astoria Hotel offers summer dancing high above Manhattan. The St. Regis Hotel has another elegant roof for dancing.

SAVOY-PLAZA HOTEL, Cafe Lounge, 5th Ave. at 58th St. (EL 5-2600). Open every eve. Cover charge $1, Sats. $1.50. Irving Conn's Orch.

STATLER HOTEL, Cocktail Lounge, 7th Ave. at 33rd St. (PE 6-5000). Closed Suns. No cover or minimum. Supper dancing only (after 10). Ray Carle Quartette.

TAFT HOTEL, Taft Grill, 50th St. and 7th Ave. (CI 7-4000). Open every eve. No cover or min. Vincent Lopez Orch.

WALDORF-ASTORIA HOTEL, Starlight Roof, Park Ave. at 50th (EL 5-3000). Closed Suns. Cover charge $3, Sats. $4. "Calypso Carnival Show" — Count Basie Orch., Sarah Vaughan, Haitian Moon Dancers, through July 15. Beginning July 16, Lionel Hampton & Orch.

NIGHT CLUBS

TAVERN-ON-THE-GREEN, Central Park West at 67th (SC 4-8100). Closed Mons. Minimum Sats. and holidays only, $3.50. Milton Saunders and Monchito Orchs.

EL MOROCCO, 154 E. 54th St. (EL 5-8769). Closed Sats. and Suns. Cover $3. Charles Holden and Freddy Alonso Orchs.

LE CUPIDON, 40 E. 58th St. (PL 5-4842). Closed Sun. nights. Cover charge Mon.-Thurs. $3.50, Fri. & Sat. $5, Sun. afts. $4 ("Mad Mambo Matinee"). Cutun & Latin Orch.

CALYPSO ROOM, 206 E. 59th St. (PL 5-6284). Open nightly. Minimum $3.50. Pearl Gonzales & Calypso Troubadours.

THE KEYBOARD, 687 Lexington Ave. (PL 9-6750). Open nightly. No cover or minimum. Ralph Hark Trio.

LEGEND OF LOMBARDO

"Sweet Music" Maestro Still Tops With a Great Dancing Public

BY DONALD DUNCAN

"It was wonderful to see — people all over the place were shaking hands, greeting friends they hadn't seen for years. It was a regular Get-Together-Week in Syracuse."

Off in a corner, in New York's Roseland Dance City, the smoothest maestro of them all, Guy Lombardo, was telling us about a tour of hotels and ballrooms he had made with his Royal Canadians.

"In the last eight months television seems to have lost a lot of its stranglehold. Wherever we went — Kansas City, Omaha, Wichita — people wanted to come out again, to dress up and mingle with their neighbors. Folks are saying they've been bottled up with that TV set long enough. They're getting a kick out of going back to dancing," he added.

Encountering Lombardo in the midst of a Roseland engagement was a bit surprising. The dance fans one associates with that lively spot are traditionally "hep," and often include the Harvest Moon contest coterie trying out the trickiest of turns and the fanciest of steps. Was Roseland the place for "the sweetest music this side of Heaven"? One quick look around gave the answer: the ballroom was packed, the loyal Lombardo following had followed him.

The genial gentleman from London, Ontario, is blithely unconcerned, as he has been for more than thirty years, about his "progressive jazz" detractors, the ones who denounce the celebrated slurring saxophone sounds of his music as the purest corn. He also gives little heed to the dancing fads.

"Rock 'n' Roll? I don't pay any attention to it," he said with a shrug. "The dance audience divides itself into two groups — those between 14 and 19, and those between 20 and 60. I ask you — which group is larger? The fact that the kids make so much noise might be misleading — there aren't that many."

There's no use in arguing back — to say that the wishes of the teen-agers are law for the music business, that their vociferous support has caused multi-million sales of recordings, etc. The statistics are all on Lombardo's side. The Royal Canadians have made close to a thousand records (for 22 years with Decca, and for the last couple of years with Capitol). Over a hundred million copies have been sold — an achievement no other dance band has come near to matching. From all sources, the band's income is reported to be in the neighborhood of a million dollars a year. Needless to explain further — Guy lets someone else take care of the jitterbugging and rocking and rolling. He is convinced that a band which identifies itself with a passing craze dies out with that craze.

"Notice here tonight at Roseland," he said. "You'll see that we're getting more and more applause for the pretty music — for the waltzes."

The alternating Latin band had come to a break and it was time for Lombardo to saunter back to the stand. He took over with a casual air which, by comparison, might make Perry Como seem high-strung.

In looking into the Lombardo success story, it is not surprising to discover that everything is not as easy as it seems, that behind the scenes the suave bandleader is a hard-working perfectionist, that the Royal Canadians are an efficiently organized team, and that their life can even be a little bit hectic.

EASY-GOING: Photo above of Guy Lombardo shows his famous relaxed manner of leading the Royal Canadians. This summer the band has temporarily deserted the dance fans to provide music for Mr. Lombardo's production of "Show Boat" at Jones Beach on Long Island.

That chronicle of success is essentially a family story and began, musically speaking, as early as 1912. It was then that Guy, aged 10, and his brother Carmen, aged 9, began to practice violin and flute duets in the back room of their father's tailor shop in London. Two years later they joined forces with an 11-year-old pianist named Fritz Kreisler. In 1917 twelve-year-old brother Lebert joined the budding ensemble. In 1919, with the addition of two more youngsters, Fred Higman and George Gowans, the boys had a band. This same group is still working together in the Lombardo organization. Since those days more family has been added: another brother, Victor, joined up in 1930; for a time a sister, Rosalie, was the band's vocalist; and the principal singer nowadays is Kenny Gardner, who is married to another Lombardo sister.

After a respectable career playing for church and club affairs in Ontario, the Lombardos got their first across-the-border break in 1923, when they wangled a night's work at an Elks Convention in Cleveland. Soon after they were hired by a Cleveland hotel. Their radio broadcasts from that spot won them their first appreciable following of fans, including one named Lilliebell Glenn, who became Mrs. Guy Lombardo in 1926.

Chicago was the next major stepping stone. The proprietor of the Granada Cafe, the Windy City night club which booked the band in 1927, was the one who came up with the name Royal Canadians for the group. Among the patrons who found the velvet-smooth Lombardo style soothing to the nerves, in those tense days, were some of the town's better known gangsters. But again it was radio, much more than the club dates, which was the making of Lombardo. By the late Twenties the Royal Canadians were commanding large fees and had acquired a number of not-so-good imitators. One of the most important reasons for their appeal then, as now, is that Guy thinks first of the dancers and never loses the beat.

In October, 1929, Lombardo opened his first engagement at the Grill of the Roosevelt Hotel in New York. The opening week has gone down in history — but for another reason. The stock market crashed. Not only did the band survive the disaster, but they have been fall and winter headliners of the room every year since. On the radio and TV airwaves it is Lombardo's midnight broadcast of *Auld Lang Syne* from the Roosevelt which officially convinces the listeners that a New Year has begun. It is also now felt to be impossible to begin a World Series at Yankee Stadium without an overture from Lombardo and his men. Guy also launches Presidential administrations — for the past five terms he and his band have been featured at the Inaugural Ball.

HOTEL DANCE SPOT: Most of New York's large hotels have handsome rooms for dancing, like the Roosevelt Grill, shown above. This summer Eddie Lane and Orch. are featured. Comes winter, Guy Lombardo will play his 28th season in this room.

In his spare time — and he does manage to take some — Lombardo has achieved considerable fame in speedboat racing, having won just about every trophy that sport has to offer. Another outside venture is his swank restaurant on Long Island, East Point House, near his home in Freeport.

During the summer months for the past four years Guy has taken on the chore of producing the giant outdoor musicals in the Marine Theatre at Jones Beach, L. I., and his production of *Show Boat* (which boasts an actual 140-foot show boat in the lagoon in front of the stage) has just begun its second season. The orchestra in the pit has a familiar sound — they are the Royal Canadians.

Although he has taken this flier as a summertime impressario, Lombardo has no intention of abandoning his first love — playing for his large and devoted dancing public. This fall the band again hits the road for a tour of ballrooms, then goes into the Roosevelt for its twenty-eighth season.

CHA-CHA CONSOLIDATED

A Suggested Blueprint for Making Cha-Cha 5's Into a Dance Pattern
BY DOROTHEA DURYEA OHL

Mix 'em or match 'em — and, of course, season to taste. Last month we gave you a group of Cha-Cha 5's; here is a suggested sequence whereby you can combine them into a dance pattern.

As we noted, Cha-Cha is a dance in which many style variations are permissible to suit individual preferences. The same is true of the timing. A Cha-Cha 5 consists of 2 slow movements and 3 quick ones. (For convenience in teaching, a Cha-Cha 5 is counted 1, 2 — 3, 4, 5; musical count is 1, 2 — 3 & 4.) It makes no difference whether the "2 slows" or the "3 quicks" precede — and not everyone Cha-Cha's on the same beat.

My preference is to start with the "2 slows" and to hit the beat right on the nose. I do not deny that to stand motionless for one beat and to start on the second — and to continue that rhythm pattern throughout — gives a most exotic effect. But to me it does not seem quite to fit; I like to "dum-te-dum" when the music does.

From the standpoint of practical teaching, the average pupil finds it very difficult to start a combination on the second beat. And if it is made too hard, some pupils will be discouraged and give up completely.

Remember, the blueprint which follows is intended merely as a suggestion for weaving together the Cha-Cha 5's previously given. Many and varied are the ways in which they *may* be combined.

The man's part is written first; directly under, in italics, is the corresponding part for the girl.

Start in Closed Pos.

1. Side Cha-Cha L
   Side Cha-Cha R
2. Side Cha-Cha R
   Side Cha-Cha L

3. Side Cha-Cha L
Side Cha-Cha R
4. Side Cha-Cha R, turning 1/8 rt, on R fwd (on ct. 5), release A arm (this puts couple in L Hand Clasp Pos.), bring clasped hands through between self and partner.
Side Cha-Cha L, turning 1/8 lft on L fwd (on ct. 5), remove R hand from man's shoulder.
5. Criss-cross Cha-Cha fwd L, assume R Hand Clasp Pos. on ct. 5 and reverse previous hand action.
Criss-cross Cha-Cha fwd R.
6. Criss-cross Cha-Cha fwd R, assume L Hand Clasp Pos. on ct 5 and reverse previous hand action.
Criss-cross Cha-Cha fwd L.
7. Criss-cross Cha-Cha fwd L, assume R Hand Clasp Pos. on ct 5 and reverse hand action.
Criss-cross Cha-Cha fwd R.
8. Criss-cross Cha-Cha fwd R, face LOD on ct. 5, remain in R Hand Clasp Pos.
Criss-cross Cha-Cha fwd L, face back to LOD on ct. 5.
9. Fwd Cha-Cha L
Bwd Cha-Cha R
10. Bwd Cha-Cha R
Fwd Cha-Cha L
11. Fwd Cha-Cha L
Bwd Cha-Cha R
12. Bwd Cha-Cha R, bring girl back to Closed Pos. on ct. 5.
Fwd Cha-Cha L
13. Four Cha-Cha boxes (8 Cha-Cha movements) making a lft turn with first 7 Cha-Cha movements, last Cha-Cha facing LOD. On final count of this 8th Cha-Cha (the last ct. 5) turn 1/4 rt on R fwd, release R arm from partner's waist (this puts couple in L Hand Clasp Pos.), bring clasped hands through between self and partner, then release partner's hand.
Four Cha-Cha boxes (8 Cha-Cha movements) making a lft turn with first 7 Cha-Cha movements. Last Cha-Cha facing back to LOD. On final count of this 8th Cha-Cha the last ct. 5) turn 1/4 lft on L fwd. Remove R hand from man's shoulder.

Separation Pos.

14. Criss-cross Cha-Cha fwd L
Criss-cross Cha-Cha fwd R
15. Criss-cross Cha-Cha fwd R
Criss-cross Cha-Cha fwd L
16. Criss-cross Cha-Cha fwd L
Criss-cross Cha-Cha fwd R
17. Criss-cross Cha-Cha fwd R, face LOD on R on ct. 5
Criss-cross Cha-Cha fwd L, face LOD on L on ct. 5
18. Four Hop Cha-Cha, L R L R
Four Hop Cha-Cha. R, L, R, L
19. Side Cha-Cha L
Side Cha-Cha R
20. Side Cha-Cha R, approaching partner.
Side Cha-Cha L
21. Side Cha-Cha L, resume Closed Pos.
Side Cha-Cha R

Closed Pos.

22. Side Cha-Cha R, turn 1/8 rt on R fwd on ct. 5
Side Cha-Cha L, turn 1/8 rt on L bwd on ct. 5
23. Criss-cross Cha-Cha fwd L
Criss-cross Cha-Cha bwd R
24. Criss-cross Cha-Cha fwd R
Criss-cross Cha-Cha bwd L
25. Criss-cross Cha-Cha fwd L
Criss-cross Cha-Cha bwd R
26. Criss-cross Cha-Cha fwd R, finish facing LOD, by stepping side R on ct.5 (almost in place)
Criss-cross Cha-Cha bwd L, finish facing back to LOD, by stepping side L on ct. 5
27. Fwd Cha-Cha L, start turning lft
Bwd Cha-Cha R, start turning rt
28. Bwd Cha-Cha R, continuing lft turn, and assuming L Hand Clasp Pos.
Fwd Cha-Cha L, continuing lft turn
29. Fwd Cha-Cha L, continue turn, release partner's L hand
Bwd Cha-Cha R, continue turn

Separation Pos.

30. Bwd Cha-Cha R, continue turn
Bwd Cha-Cha L, continue turn
31. Fwd Cha-Cha L, continue turn
Bwd Cha-Cha R, continue turn
32. Bwd Cha-Cha R, continue turn
Fwd Cha-Cha L, continue turn
33. Fwd Cha-Cha L, continue turn
Bwd Cha-Cha R, continue turn
34. Bwd Cha-Cha R, finish turn, gesture with hands to lft
Fwd Cha-Cha L, finish turn
35. Side Cha-Cha L
Side Cha-Cha R
36. Side Cha-Cha R, approach partner
Side Cha-Cha L
37. Side Cha-Cha L, assume Closed Pos.
Side Cha-Cha R

Closed Pos.

38. Side Cha-Cha R, turn 1/8 lft by stepping bwd R on ct. 5
Side Cha-Cha L, turn 1/8 lft by stepping fwd on ct. 5
39. Criss-cross Cha-Cha bwd L
Criss-cross Cha-Cha fwd R
40. Criss-cross Cha-Cha bwd R
Criss-cross Cha-Cha fwd L
41. Criss-cross Cha-Cha bwd L
Criss-cross Cha-Cha fwd R
42. Criss-cross Cha-Cha bwd R, finish facing LOD by stepping side R on ct. 5 (almost in place)
Criss-cross Cha-Cha fwd L, finish back to LOD by stepping side L on ct. 5
43. Fwd Cha-Cha L, assume L Hand Clasp Pos.
Bwd Cha-Cha R
44. Bwd Cha-Cha R, release girl's R hand
Fwd Cha-Cha L

CHA-CHA BY CALERO: Featured in Jean-Léon Destiné's show June 13-15 at the McCarter Theatre, Princeton, N. J., was "Calero La Gata" ("Calero the Cat"), who reportedly introduced Cha-Cha in Cuba. Her partner above is famed Mexican comedian, Cantinflas.

Separation Pos.

45. Cross-foot Cha-Cha fwd L
Cross-foot Cha-Cha bwd R
46. Cross-foot Cha-Cha bwd R
Cross-foot Cha-Cha fwd L
47. Cross-foot Cha-Cha fwd L
Cross-foot Cha-Cha bwd R
48. Cross-foot Cha-Cha bwd R
Cross-foot Cha-Cha fwd L
49. Cross foot Cha-Cha fwd L, approach partner
Cross-foot Cha-Cha bwd R
50. Cross-foot Cha-Cha bwd R, assume Closed Pos.
Cross-foot Cha-Cha fwd L

Closed Pos.

51. Four Cha-Cha boxes (8 Cha-Cha movements) making a lft turn—1st box in Closed Pos., 2nd box in L Hand Clasp Pos.
Four Cha-Cha boxes (8 Cha-Cha movements) making a lft turn—1st box in Closed Pos., 2nd box in L Hand Clasp Pos.

Separation Pos.

52. Third box
    Third box
    Fourth box, gesture with hands to lft
    Fourth box
53. Side Cha-Cha L
    Side Cha-Cha R
54. Side Cha-Cha R
    Side Cha-Cha L
55. Side Cha-Cha L
    Side Cha-Cha R
56. Side Cha-Cha R, gesture with hands fwd
    Side Cha-Cha L
57. Fwd Cha-Cha L
    Bwd Cha-Cha R
58. Bwd Cha-Cha R
    Fwd Cha-Cha L

Note: No. 57 (Fwd Cha-Cha L) may be used to start "The Chase," a sequence of 8 Cha-Chas which will be described in an early issue.

CHA-CHA IN "SILK STOCKINGS:" Fred Astaire and this attractive young lady cut loose with the Cha-Cha in MGM's new production of the Cole Porter musical (see p. 10).

BE HEP — KEEP IN STEP

The Hostess of NBC-TV's Arthur Murray Party Talks About Dancing Manners

BY KATHRYN MURRAY

Teenagers seem to shy away from that old-fashioned word "etiquette." It has a square, fuddy-duddy sound. But etiquette, after all, is only keeping in step by being hep. In other words, it's merely the practical application of common sense and attractive manners.

Popularity at a prom, or at any dance for that matter, has a lot to do with being considerate — showing you care about the comfort and pleasure of your dance partners, the hosts and the other dancers.

TV HOSTESS: Kathryn Murray, who advises on teen-age dance etiquette in the accompanying article, emcees the NBC-TV "Arthur Murray Party."

Once you've accepted an invitation to a dance, you've automatically agreed to live up to the obligations it implies. You're expected to be suitably dressed and to be good company. Incidentally, I think it's just as bad form to show up at a casual dance dressed in too-formal attire as it is to go to a formal prom in sports clothes.

A fellow who accepts an invitation to a dance shouldn't spend the whole evening with the one partner of his choice. By accepting, he has agreed to add to the success of the party by mingling with the group, by asking several partners to dance or by changing partners with other couples.

A girl waits to be asked to dance, but she also should make a contribution to the fun. She can't, for instance, refuse one partner and then turn around to trip off with another one. Neither should a girl attempt to tie strings to a partner — to hold on to him. She should release him gracefully so that he can get about and dance with others.

When entering or leaving the dance or ballroom, the girls always go first. Fellows never precede unless they have to give assistance, such as in helping a girl out of a car, bus or so on.

It's no longer considered "keeping in step" for a fellow to take the girl's arm when they are walking to or from the dance floor. This is really old hat.

There is a square and a hep way to ask a girl to dance. It puts her in an awkward spot if you say, "Have you the next dance taken?" Instead, say, "May I have the next dance?"

At the end of each dance, a fellow must always escort his partner back to where she might have been sitting. But don't forget, he doesn't have to take her by the arm to lead her off.

Now a word about cutting-in. The cut-in custom is definitely legal. It is considered childish to refuse to break. So, the fellow who has been cut-in on should step aside good-naturedly and join the stags.

The cut-in system is pretty rough on a girl. Even when she likes the partner she has, she has an eye out for cut-ins — to prove her popularity. But no matter how welcome the "cut" is, a girl shouldn't show undue glee. She should smile to the old before welcoming the new partner. On the other hand, she shouldn't show reluctance to break" even when her original partner is her dream boat.

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NEWS OF BALLROOM DANCE AROUND THE COUNTRY

The era of the Fabulous Dorseys has come to an end. 7 months after the death of his brother Tommy, bandleader Jimmy Dorsey died in NYC June 12.

At the William D'Albrew Studios in San Francisco, Roberta Myers is conducting "a ballet class especially designed for ladies and gentlemen who wish to improve their styling in ballroom dance" . . . A feature of the new John Clancy Studios in NYC is the Ballroom Workshop, announced as a "year-round teacher training center." Training and material sessions are being held throughout July and Aug. . . Renee Root (151 W. 57, NYC) has published *Learn to Dance Calypso*, which sells for $1.

The annual convention of the Nat'l Smooth Dancers will be held over the Labor Day Weekend in Oakland, Calif. The NSD Golden Gate Chapter holds a Grand Charity Ball July 6 at the Sheraton-Palace Hotel in S.F. Proceeds go to the S. F. Guild for Crippled Children . . . Currently visiting the US are Mr. and Mrs. Bryan Watts, well-known English teachers and demonstrators of ballroom dance . . . Exhibition team of Tony and Sally de Marco were guest performers on the Ed Sullivan TV Show June 9 . . A *Luncheon With Lopez* radio program from the Grill Room of the Taft Hotel in NYC featured a discussion between DANCE Magazine's William Como and bandleader Vincent Lopez.

CHICAGO BALLROOM NEWS

The new venture of teen-age matinees at the Aragon Ballroom has proved a big success. Bernie Cummins began an engagement there during June . . . Fran Scanlan, a top tap teacher in the Chicago area, has gone into the ballroom field,

Authenticated News

BASTILLE DAY BALL: France's day of freedom, July 14, traditionally calls for dancing in the streets. On their great holiday this month Frenchmen will enjoy many open-air dances like this one in Paris.

with "Cotillions" in the North Shore suburbs and Hinsdale and classes in private Chicago schools . . . Elisa Stigler, always thought of as in the field of ballet and Spanish dancing, is swamped with requests for ballroom Calypso and Cha-Cha . . . The Chicago Nat'l Assn. of Dance Masters is featuring a 2-day pre-convention Ballroom Workshop Aug. 9 & 10. Non-members may attend, and it is not necessary to enroll in other activities . . . Wally Phillips and the daily TV "Bandstand Matinee" for teenagers will continue throughout the summer. Frances DeMarco has been acting as judge in the ballroom competition. *Louise Ege*

SO. CALIF. BALLROOM NOTES

The big news events for June were the 2 contests which drew viewers from Calif., New Mexico, Arizona and Nevada. 1st, on June 9, was the Grand Waltz Finals, to Lawrence Welk's music, at the Aragon Ballroom in Ocean Park, with a stellar judging panel consisting of Louella Parsons, songwriter Jimmy McHugh Marge and Gower Champion, TV star Betty White — and Katherine Sheehy. 2nd was the 8th annual Dancing Calvacade, sponsored by the San Diego Chapter of the Nat'l Smooth Dancers, held at the Hotel del Coronado.

The Tropicana, new $12,000,000 hotel in Las Vegas, is the first to inaugurate supper dancing in the fashionable Gourmet Room. Dancing? You can't move in the crowds . . . The famed Cocoanut Grove in the Ambassador Hotel in L. A. has reopened after a half million dollar face-lifting. Freddy Martin continues to play for dancers in this, his 2nd decade at the smartest looking room in town . . . Harry James broke all records for the Hollywood Palladium with his unprecedented draw of 12,270 dancers in 4 nights. Theme song is *I'm Just Wild About Harry* both of customers lucky enough to get in and those turned away in the 1st big surge of post-war dancers out in years. The Palladium and the Aragon are the only 2 remaining ballrooms in the L. A. area since the Colonial was destroyed by fire in April, and the Figueroa closed in March.

The Swarthout-Herman Dancing Groups, embracing hundreds of students in the San Fernando Valley, have just announced the opening of their Reseda school. Personalities behind this venture are Mr. and Mrs. George Swarthout and Mr. and Mrs. Albert Herman . . . The Terpsichoreans are beaming since the latest Coral album, *Waltz with Lawrence Welk*, has 7 couples from the L. A. chapter pictured on the cover . . . Teachers Suzette and Bill Lane asked to dance for the closing session of the L.A. Parent-Teacher Assn., and the dance requested by the parents was an exhibition of ballroom Calypso! . . . Elisa Ryan of Beverly Hills, and Beverly Mills of Denver, are 2 more teachers wending their way to the Caribbean.

Ursula Murray was the teacher responsible for the clever and amusing number performed on the *You Bet Your Life* TV show by 2 of her favorite pupils, Groucho Marx and his daughter . . . A new dance group has been formed in Fresno as an affiliate of the Terpsichoreans called the Hi-Fi's . . . El Cortez Hotel in San Diego was the setting for the 6th Invitational Ball of the Dancer's Guild. Membership is comprised of San Diegans who love to dance and are not hampered by rules, regulations, qualifications, etc., that are evident in other dancing clubs.

Twenty-nine Japanese editors visiting parts of the U.S. under the sponsorship of the Air Force, were delighted to answer questions on the ballroom trends of their native land. After being queried by reporters on the inevitable political issues, they became quite voluble on the subject of dancing. Rock 'n' Roll is favored by the younger set; Mambo and Cha-Cha are slowly emerging; and the Japanese people showed as much enthusiasm for the Int'l Style Competition in Tokyo last summer as they had when the U.S. baseball champs performed. *Katherine Sheehy*

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BALLROOM EXAMINATION

Part II (Conclusion) of Nat'l Council of Dance Teacher Organization's Exam

TEACHING PROCEDURE

1. *Demonstrate fox trot in 3 different tempos, using at least 16 measures of each. How many beats in a slow step? in a quick step?* 2 beats in a slow step. 1 beat in a quick step. Examinee demonstrates.

2. *Demonstrate your method of teaching turns: (a) waltz turn in 1/4 turns; (b) waltz turn in 1/2 turns. (c) Apply this technique to fox trot.* Examinee demonstrates.

3. *As a basic teaching principle, what 2 dances are considered most important and why?* Waltz and fox trot—because they embody the fundamental movements and steps upon which other dances are based. The waltz is considered, by some, to be of greater importance—it was the 1st danced in closed pos. and thus the start of ballroom dancing as we know it.

4. *What is meant by hesitation waltz? How many beats in a hesitation? Demonstrate a combination of 8 measures containing a hesitation step.* Hesitation waltz is a dance to waltz time which includes hesitation steps, which are steps in which the wgt. is maintained on the supporting

ft. for 3 cts. (3 beats). Examinee demonstrates.

5. *Demonstrate a canter. How is it counted?* A canter (which occurs in the waltz) consists of 2 steps to 3 cts. with a flowing continuous motion, stepping on ct. 1 and ct. 3. Examinee demonstrates.

6. *Demonstrate a basic tango step, and variations.* Examinee demonstrates.

7. *Show basic mambo steps. How may mambo be counted?* Examinee demonstrates. Hold (1), dance (2-3-4); or dance (1-2-3), hold (4).

8. *Show your method of teaching basic Lindy or jitterbug. How may basic steps be counted?* Steps may be counted by numbers or by slows and quicks. Usually 6 or 8 count units. Examinee demonstrates.

9. *The examiner is to request that the candidate choose material for a lesson in fox trot, waltz or tango. The examiner is to state the age level and the degree of advancement of the group.* Examinee demonstrates.

10. *What do you consider the important points in ballroom etiquette for children's classes?* How to enter (and leave) a room, i.e.: Boy escorts girl—always on his right—to hostesses and hosts, allowing her to precede him through the receiving line. For the boys: How to ask for a dance; thank partner at end of dance; seat partner before himself. For the girls: How to accept a partner; how to respond to a partner's thanks for the dance. For both: How to sit (no slouching, no crossed legs, feet on floor, etc.); How to move around ballroom, i.e.: no running on floor, no cutting across the floor. Etc.

11. *What do you consider 5 basic pupil errors?* Incorrect walking, i.e.: straddling; knees too bent or too rigid; turned out or turned in toes; pushing or dragging feet on floor; steps too large or too small. Side steps too wide. Poor posture. Poor dance position. Poor timing. Man: weak leading; girl: poor response to leading. Etc.

MUSICAL BACKGROUND

1. *What is time in music?* Time defines the number of beats to a measure. It is designated by the musical signature.

2. *What is tempo?* Tempo is the speed of the music, the number of measures played to the minute.

3. *What is rhythm?* Rhythm is the regular recurrence of accented beats.

4. *How is your style and choice of material affected by the tempo of the music?* Certain combinations of movements or steps are best with certain types of music, e.g., a pivot turn may be danced to slow music, but it is much easier to faster music. Frequently the same step may be adapted to different types of music—to conform with individual rhythm and style.

5. *Give the time signatures for the dances listed in Question 13 under "Technique."* Fox trot, 4/4; waltz, 3/4; Viennese waltz, 3/4; rumba, 2/4; tango, 2/4; samba, 2/4; mambo, 2/4, 4/4; Lindy, 4/4; Merengue, 2/4; Cha-Cha, 2/4, 4/4; Paso Doble, 2/4, 3/4; Polka, 4/4.

Bibliography:

DANCE Magazine's *Ballroom Dictionary*, Dorothea Duryea Ohl
Betty White's *Dancing Made Easy*
Betty White's *Teenage Dance Book*

A PRIMER OF TURNS

Part IV (Conclusion)

BY DOROTHEA DURYEA OHL

Classified as turns are a few which do not adhere to the general rule of "a step fwd with one ft plus a bwd step with the other," but the feet follow a generally circular pattern and the action of the body is such that the effect is that of a turn.

PADDLE TURN

(a) R fwd turning rt; ball of L ft approx at R heel—pushing action; fwd R continuing to turn rt; repeat pushing action with L and turning action with R—resembling a series of ball changes as in tap dancing—until turn is completed. (It is possible to start with pushing action on L.) Reverse for lft. turn. (May also be done bwd in either direction.)

Two examples:

(1) "Swing your partner" in square dancing where it is most frequently danced in R Outside Pos (turning rt)

(2) Partners turn solo in opposite directions as in Samba.

(b) Ball of one ft swd and slightly bwd (or fwd); close other ft; continue in series until turn is completed.

SPOT TURN

Usually done to rt, placing each ft in turn to form a circular pattern. Found mainly in Latin-American dances in QQS.

(a) Side L; cross R bwd (or fwd); side L

(b) Cross R bwd (or fwd); side L; cross R bwd.

Continue "a" plus "b" until turn is completed — one partner dancing "a" while the other dances "b". It is possible for one partner to "cross fwd" and the other to "cross bwd"; it is also possible to combine "cross fwd" and "cross bwd" in "a plus b."

Note: To make turning easier, immediately after each cross-step, add a rt swivel movement on ball of R ft.

WHEEL TURN

Partners side by side facing *opposite*—R (or L) arm at partner's waist, L (or R) arm curved overhead, as in Paso Doble; or in R (or L) Outside Pos.: Both walk fwd (or bwd) in circle.

Partners side by side facing *same* direction (usually man's R arm at partner's waist, her L hand on his R shoulder; other 2 hands free): One circle fwd, the other bwd.

THROUGH THE ARCH TURN

One partner goes under and through the arch formed by the couple's clasped hands (girl's R in man's L, as in Closed Pos. or in Lindy Pos.), thereafter turning to any desired degree. Both may go through the arch simultaneously (this resembles "Windmill" somewhat); usually one partner slightly precedes the other, the man starting his partner into motion just before he, himself, turns.

Note: it is possible for the man to clasp girl's L hand with his R and reverse the procedures described above.

LOOP TURN

Most frequently used as a return from going through the arch (as in Lindy, where Through the Arch turns the girl to her rt and the Loop turns her to her lft). L Hand Clasp Pos (approx arm's length), partners face to face: Man brings couple's clasped hands through between himself and partner, continuing to move partner's hand in a circle over her head (Loop) turning her to her lft. It is possible to reverse starting from R Hand Clasp Pos.

WINDMILL TURN

2-Hand Clasp Pos. (L to R; R to L) arms overhead, partners face to face: Each turns in opposite direction under the clasped hands, *retaining* hand-clasp.

SWIVEL TURN

A turn on the ball, or the heel, of the supporting ft, or on both feet.

Two examples:

(1) Semi-Open Pos.: Man—Swd L, cross R closely in front of L turning lft, continue to turn lft on balls of both feet finishing with wgt on R. Girl—Swd R, cross L in front of R, moving around partner: continue to circle partner with side-cross steps in series completed.

(2) Fwd L (or R) turning lft (or rt); continue to turn lft on ball of L ft (or to rt on R)—slightly resembling an attitude turn from ballet—finishing with wgt on other ft; solo turn by one, or both, partners—if simultaneous, turns are in opposite directions—as in some Latin-American dances (i.e., Cha-Cha and Mambo).

(continued from page 29)

music to which it is set, and the music staff is written above the dance staff.

Once the basic concept is realized, two conclusions must be drawn. First, the Benesh system is not based on a new idea. Second, it shares both the advantages and disadvantages inherent in any stick figure notation.

The Benesh system is more sophisticated than previous attempts. Since their figures are drawn from the dancer's point of view (earlier methods used the audience viewpoint), the reader need not reverse right and left. Their signs are more logically devised and more comprehensive. As in all stick figure systems, the Benesh logic is immediately apparent and easily grasped. The idea of the picture basis is appealing and promises easy intelligibility and vividness. But dance is not this simple. It exists in more dimensions than the system can encompass.

From a stick figure base, one must devise a position, rather than a movement, notation. The Beneshes have tried to make up for this by using lines to connect successive figures and to show the path of movement. This still fails to give a true sense of flow.

To treat dance as a succession of positions, even when the intermediate movements are indicated, gives a false emphasis to the static position. In dance, the movement by which a pose is achieved is not a mere transition. It determines the quality of the pose itself.

A correlative problem is that of timing. Because the notation is basically static, the time element in movement must be superimposed. A succession of still pictures cannot convey the feeling of time.

What happens when different parts of the body are moving at once, but in different rhythms and tempi? The number of picture frames needed to indicate all the positions involved and the number of individual movement lines required would be staggering. Can the stick figure principle distinguish slow from rapid movement in such a way that the difference in quality is readily apparent to the eye? A quick succession of poses could be shown by a multiplicity of frames, but the reader would then have to correlate these cautiously with the musical counts before he realized their relative time value with regard to other phrases. The alternative to unequal bar lengths would seem to be additional. detailed notations written along the movement line. This would be cumbersome. *(continued on page 70)*

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FOLK DANCE SERIES

(continued from page 50)

Now there's no question that the *Polka Time* program entertains — but much in the manner as the radio hill-billy programs. There'll always be an audience for what may be called "corn." (I'd bet though that you'd not lose even one viewer with a traditional folk program intelligently presented.) But it sure would be nice to see some *leaders*, instead of suppliers, in TV when it comes to folk dance. With proper presentation the traditional could be even more entertaining than the synthetic. This has been aptly proven by small-scale TV presentations, such as the program by Larisa Lucaci in Cleveland, Dave Rosenberg in Washington, Dick Crum in Pittsburgh, and others. And — not on TV, but to a lay audience — the Folk Dance Programs at Cooper Union in New York City.

What a service TV could perform by bringing to the screen some of our old traditional dances while the people who can dance, sing or play for them are still around. Sammy Spring, one of our real old fiddlers and callers, and well on in years, is just one example that somehow ought to be captured for posterity.

How many Americans know that there are regional differences in square dancing itself — and in the style of calling and music? It would be a lot of fun to get some of the best exponents of this aspect of Americana on TV with some inteiligent commentary, offering, in the style of Agnes de Mille's *Omnibus* presentation on ballet, an entertaining guide to knowing more about folk dance.

We grant that some changes may have to be made when using folk dances on stage or TV. Yet Arnold L. Haskell and Agnes de Mille have said that in the translation of the folk dance to theatre dance, care must be taken not to depart from the original style and spirit of the dance. (Miss de Mille has proved it in her many excellent adaptations of folk materials.) John Martin once said to us that the United States is a depository of the folk cultures of the world, and as such we have a tremendous responsibility to respect, preserve and use this heritage wisely.

When Steve Allen reigned over his *Tonite* show, we were once asked to bring in some dancers for a Swiss show. The producers were insistent on a costume of *lederhosen* and a dance with thigh slapping. What a time to convince them that this was not Swiss, but German and

Bavarian, and that a real Swiss dance could be just as entertaining! The tendency to gimmick everything up resulted in a rather interesting situation. The Swiss have a flag-throwing ceremony which requires skill and is a sacred rite at most of their festivals. The producers thought it would be good for the show, but wanted the top comedian and his cast to throw it around as they would a basketball. The gentle Swiss man who had controlled himself all along stopped it all by saying: "Sure you can use the idea, but I suggest you substitute an American flag for the Swiss"—a quite appropriate answer for those of us in this country who (often innocently) look with comic interest on alien folk customs.

For anyone who wants suggestion for making folk dance programs on stage or TV more interesting, traditional, and authentic, the articles in this DANCE magazine series (which began June, 1956) will help. Or, if requested, we'll be glad to send along some old programs and outlines of some of the demonstrations put on by folk groups we know.

One last word about the situation—folk dancers and ethnic groups are not entirely innocent. Understandably human, they often have no qualms about changing costumes and dances to appeal to what the programmers naively request.

THE END.

PANAIEFF AND POOCHES: On the sunny doorsill of the Michel Panaieff Ballet Center in Los Angeles there is usually at least one of the teacher-choreographer's 4 bulldogs. L. to r., above, with their master, are Sebastian, Aurora, Diana and Apollo. Mr. Panaieff's L. A. Ballet Concerto performs July 19 & 20 at the Starlight Bowl, Burbank, featuring a new "Swan Lake."

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NEW BOOKS REVIEWED

(continued from page 67)

A stick figure notation claims to be graphic. The immediate impression of the reader bears this out. But the method cannot graphically indicate the third dimension. A dot has no visual suggestion of "to the back," yet this is what it means in Benesh notation. Since a line drawing cannot indicate depth, the Beneshes notate horizontal and vertical movement on a visual basis and the third dimension on an abstract basis. The use of both graphic and non-graphic signs to represent direction is confusing.

True, the exposition contained in this book is incomplete. The Beneshes have apparently invented devices, not explained here, to handle some of these difficulties. Yet the problem inherent in the basic principle remains. No matter how ingenious the structure built upon it, a weak foundation is bound to give way. It has before. Why try it again?

●

101 Scottish Country Dances
Compiled by Jean C. Milligan

Illus. by Irene B. Stewart
Collins, Glasgow & London (Wm. Collins Sons & Co., N.Y.C.)
154 pp., regular $1, deluxe $1.50

Reviewed by Mary Ann Herman

To write a book on Scottish Country Dances when there is already adequate material on the subject requires considerable thought and skill. Miss Milligan has successfully produced a volume that will be welcomed by dancers who are Scottish enthusiasts and those who dabble in it occasionally.

In this book, Miss Milligan has included the more popular dances and to them added twenty-three hitherto unpublished numbers. There are reels, jigs, strathspeys. Dances range from easy ones, such as *The Black Dance* and *Cumberland Reel*, to the more challenging *Glasgow Highlanders* and *Montgomeries Rant*.

The illustrations by Irene B. Stewart are superb. They clearly illustrate all the patterns, yet remain decorative in style. (Note that the ladies do not wear kilts as is so often erroneously illustrated). A special section includes detailed descriptions of steps and figures used in Scottish dancing to enable novices to better follow the dance directions.

Miss Milligan is co-founder of the Royal Scottish Country Dance Society and is certainly an authority on the subject. This book is a must for folk dancers and dance schools. Spiked by the drive of Jeannie B. Carmichael of Boston, there is an in-

creased interest in Scottish country dances in the United States. Branches now exist in many cities.

The book is so attractively bound in Tartan we have a feeling it will be bought for its looks as well as its contents. It is smaller than pocket-size and can be tucked into a purse or the sporran worn by a kilt-clad man.

●

The Sadler's Wells Theatre Ballet
A Pictorial Record, edited by Hugh Fisher
Pitman Publishing Co., N. Y., 82 pp., $2.95
Reviewed by Lillian Moore

Sadler's Wells Theatre Ballet, younger sister of England's Royal Ballet, has visited the United States only once, but it left pleasant memories with many who found it a most ingratiating company. These memories will surely be revived by the attractive pictorial and statistical record recently compiled by Hugh Fisher. For the fact-seeker, the book has complete tables of every ballet produced and every dancer who appeared with the company during its first decade of existence, but its major feature is a series of ninety photographs. Well chosen and well reproduced, they illustrate familiar ballets *(Sylphides, Facade, Pineapple Poll)* and others, including works by Cranko, Rodrigues and MacMillan, that we would certainly like to see.

There are frequent reminders of the usefulness of Sadler's Wells Theatre Ballet in grooming dancers for the elder company at Covent Garden; those who have passed through its ranks include Svetlana Beriosova, Elaine Fifield, Anne Heaton, David Blair and other favorites. The company is not merely a training ground, however. It has its own appealing qualities of freshness, imagination and style, admirably recorded here.

●

The Theory and Practice of Advanced Allegro in Classical Ballet (Cecchetti Method)
by Margaret Craske and Dorra De Moroda, Edited with a preface by Cyril Beaumont.
Published in London by C. W. Beaumont.
(U.S. dist.—Dance Mart)
144 pages, no illustrations.
Reviewed by Thalia Mara

With the publication of this book, Mr. Beaumont completes the task, begun many years ago, of preserving for future generations the teaching methods of Maestro Cav. Enrico Cecchetti. Former publications have dealt with the exercises at the barre, with adagio and the pirouettes

(continued on page 72)

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NEW BOOKS REVIEWED

(continued from page 71)

of adagio, and with simple steps of adagio.

This newest addition to this valuable record presents the more advanced enchainements of allegro, pirouettes in center and en diagonale, steps on pointe for girls, and steps for men.

A feature of the Cecchetti teaching method was the arrangement of certain exercises, steps and enchainements for each day of the week, these to be repeated weekly. Miss Craske and Miss De Moroda have followed this procedure by presenting the enchainements as given on each day.

Both of the authors were students of Maestro Cecchetti over a period of years, and each kept notebooks on his classes. The work presented in this book represents the results of their collaboration and agreement, through discussions and conferences, on their teacher's work.

The style of presentation will be familiar to all dancers and teachers who have studied the previously published text books on the Cecchetti method which Mr. Beaumont has presented. As stated in the title, this work is for advanced students. Those unfamiliar with the more simple aspects of the Cecchetti method will not find it easy to follow, but for those already familiar with these text books there should be no problem.

In establishing this voluminous record of the Cecchetti method of training ballet dancers, everyone concerned deserves great credit, for there is no doubt that this written record is an invaluable asset to all ballet dancers and ballet teachers.

In attempting to capture with words the mechanics and the essence of movement of ballet steps and exercises, the author of every text book on this subject will, of necessity, find himself limited because of his very attempt to clarify details which must be felt rather than intellectualized.

The authors of this book have earnestly and patiently set down every detail which they remember of Maestro Cecchetti's work. I am sure that they, as well as Mr. Beaumont, and Maestro Cecchetti, himself, would agree that, as every dancer is an individual, the work set forth in the book must be applied intelligently, through an understanding of its principles, rather than with stubborn or blind adherence to every word. The proper way to use a text book is for reference and guidance rather than as a bible whose laws are immutable and infallible. *THE END*

15 NEW BALLETS

(Continued from page 45)

symbolic. Mr. Rodrigues' choreographic style was a bit too conventional to capture this elusive quality.

Blood Wedding was intensely performed by Nora Kaye, Erik Bruhn, and John Kriza in leading roles. Lucia Chase was especially effective as an old duenna. And Nadine Revene was striking in a solo of jealous rage.

Love, piety, murder, suicide, jealousy—big themes, all of them. But like too many colors combined on a single palette, they added up to a neutral in Agnes deMille's version of *Sebastian* (theme and music by Gian Carlo Menotti).

Miss deMille, who is usually a mistress of period style, created a series of static Renaissance street scenes, alternating with her melodrama about a Moorish slave (John Kriza) who sacrificed his life for love. As figures of evil, Nora Kaye and Enrique Martinez were called upon to posture ominously. Only Lupe Serrano was given solo material of comparative sweep and originality.

The narrative literalness that hampered Alfred Rodrigues and Agnes deMille completely pinioned George Skibine in his ballet, *Annabel Lee* (Byron Shiffman). Poe's sentimental verses were acted out to the letter. And even skilled performers like Ruth Ann Koesun and John Kriza could not conceal the ballet's naiveté.

(over)

Anna Sokolow's Co. appeared in her satire on old-time vaudeville dances, "Le Grand Spectacle." Above: Paul Taylor, Eve Beck.

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Ballet terms are used throughout, with a precise explanation included, for those teachers who are not too familiar with ballet terminology. Rough line drawings also assist in interpretation.

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To quote dance teachers who have presented Red Riding Hood and Cinderella, "The notes are so clear," "The music is fascinating!" "My pupils have never been so enthusiastic."

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KATHLEEN KAVANAGH
JOHNSTOWN, N. Y.

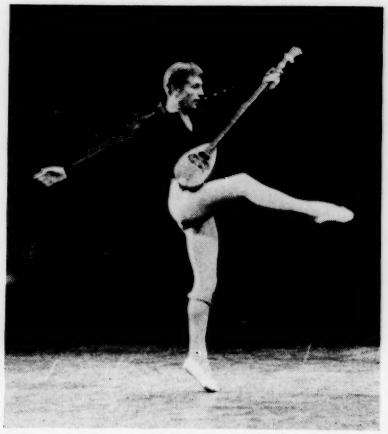
15 NEW BALLETS

(Continued from page 73)

A group of tired tank town vaudevillians slouched onto the stage in their bathrobes. And when they removed the robes, to reveal sequins and spangles, they seemed somehow even more drab.

The scene augured well. Anna Sokolow had incisively set the stage for *Le Grand Spectacle* (Teo Macero), a satire on old time vaudeville dance routines. But as the dance progressed, Miss Sokolow was betrayed by a vacillating point of view, one that shifted between the satiric and the literal. And she was further betrayed by the uneven comic abilities of her dancers.

There was incipient humor in Danse Poetique, in which three earnest acrobats (Kate Friedlich. Paul Taylor, and Jack Moore) attempted lifts that never quite



The dancing of Erik Bruhn as the Troubadour in Job Sanders' "The Careless Burghers" and Bruhn's choreography for "Festa" were among season's highlights.

came off. A quartet of solemn boys (The Toppers) sloshed through a unison tap dance climaxed by an ape-like low-to-the floor turn by Paul Taylor. He has comic gifts, as does Anita Dencks, who did a "toe dance" (Danse Chinoise). It was the essence of all toe dances, with its crooked arabesque, its tentative limping about on one pointe, and its dogged effort at seductiveness. There was point, too, in the tired heartiness of the closing gypsy dance (Tzigane) for the entire company. But the other dances never took off from the material they were satirizing.

A bit of Thurber and a bit of *Carnival in Flanders* flavored Job Sanders' *The Careless Burghers* (Donald Marsh). But they did not offer sufficient piquancy to withstand the ballet's excessive length.

Mr. Sanders' Flemish battle of the sexes began promisingly as the men performed an awkward sword dance and

Glen Tetley, Francoise Martinet, and Jonathan Watts, above, were part of the Bob Joffrey Co. in the presentation of "Le Bal" to the music of Chabrier.

stomped off to war. The women waited for them sadly, and a mischievous Troubadour (Erik Bruhn) strummed into their lonely ears. The husbands returned defeated and dejected, and the women assumed a dominating role. But the Troubadour eventually found a way to restore the proper balance to the community.

More than with any of the other Workshop presentations, one felt that *The Careless Burghers* had been presented in an incipient state. Its broad outlines had been sketched, but none of the detail had been penciled in.

Robert Joffrey's *Le Bal* (Chabrier) was a flirtatious froth stylishly danced by Mr. Joffrey's handsome company. The Chabrier accompaniment, even when it was being very Spanish, had an unmistakably Gallic vivacity. And Mr. Joffrey caught this dual quality in his choreography. But at times the dance designs lacked the precise clarity that one has come to expect of him.

Two European ballet traditions came to light in Erik Bruhn's *Festa* and Valentina Pereyaslavec's *Pas de Trios.* As we watched *Festa* (Rossini) we almost had the feeling of being in Copenhagen. The delicacy of the Bournonville tradition colored Mr. Bruhn's choreography, especially in the soft line of arms and heads.

But beneath this apparent delicacy, there was a driving energy belonging entirely to Mr. Bruhn. Couples shot onto the stage in bold jetés. The males (especially Scott Douglas) darted through cabrioles, air turns, and other technical feats, created by an exuberant imagination and a remarkably controlled sense of form.

While Erik Bruhn used a tradition of the past to launch an original choreographic effort, Valentina Pereyaslavec used an old style (late Nineteenth Century Russian) in an old way for her *Pas de Trois* (Franz Schubert). The dance was replete with spectacular technical tricks (performed by Jillana Williams, Nancee Charles, and Conrad Ludlow), but it could not escape a datedness and lack of rapport with the music.

Approaching the end of our Workshop evaluation leaves us with a feeling quite different from that engendered by a ballet season. These were experimental works, many presented in a semi-finished state. And so our observations are only preliminary. They might eventually be overturned by completed versions of the same works. It is a tantalizing thought.

But in the meantime. we look forward to next season's Workshop. The American Ballet Theatre is carving out dance history.

THE END

Nora Kaye and John Kriza (above), Lucia Chase, Nadine Revene, and Erik Bruhn performed the leading roles in Alfred Rodrigues' version of "Blood Wedding."

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SINGERS HAVE MUCH TO LEARN ABOUT MOVEMENT

BY CAROLYN BILDERBACK

The author teaches creative dance and body movement for actors in N.Y.C. This summer she returns to the Aspen Music Festival Workshop in Colorado to again teach singers' classes in movement.

"What should I do with my hands while I sing?" . . . "My part requires an elegant walk, but I fall over my feet." . . . "The director says my voice is fine but that I look frozen." . . . "How can I fight a furious duel and the next moment have breath enough to sing?"

These were some of the questions and statements that came flying at me when I asked the opera workshop students to tell me about their movement difficulties in the theatre. The students were in a class in theatre movement given during the 1956 summer session of the Aspen Music Festival in Colorado.

From the first I felt it was important for all to know that this was not to be a course in "poise," that is, poise plastered on from the outside. "No blueprints will be given out," I said, "on how to hold your hands. How you hold your hands at at a given time will depend on what character you are portraying, what you are feeling and singing about, and to whom. My hope is that you will gain greater freedom, physically and creatively, as a result of the work you do in this course.

"As you limber, relax, and strengthen the body, and as you experience moving in different rhythms and with various qualities of movement, you will find your body becoming increasingly responsive when it comes to building a character. Changes do not come overnight. But in nine weeks we can make a beginning." This was how we started.

A few members of the group had had previous dance training. Interestingly, it was not necessarily those students who were quickest to grasp the scope and purpose of the course. One young man with four years of ballet could execute a certain number of steps, but did not realize that he held his head a little to the side and that his back was constantly arched. Later I watched him rehearse in an opera, and I saw that he was not aware of how balletic his movement was, and how unsuitable to the part he was playing.

Just getting into a dance class and going through the paces does not lead to the kind of body awareness and control necessary for performing in the theatre as an actor, singer, or dancer. As a teacher, I believe it is necessary to present the full scope of the dancer's domain from body mechanics to improvisation in such a way that the student is encouraged to question and experiment. The singing student, rushing from class to class and in the throes of memorizing lengthy parts, has a tendency to "do" dance movement mechanically unless the instructor uses the materials of dance to set his imagination as well as his body in motion.

As we worked along, I had a chance to dispel several popular misconceptions about "movement in the theatre." One such misconception was that it means being "busy" on stage. Students were surprised to find that moving well means moving with economy. And they were surprised to find that the body can be very expressive when still. Another exploded idea was the belief that their own way of walking was "natural," and that the simpler, more flowing walk I encouraged — although it had to be learned — was "unnatural." But as they watched each other and were critical of themselves, they realized the difference.

As the summer progressed, I watched most of the students rehearse operas in the theatre. After rehearsals there were opportunities for discussion about areas re-

photos by Matthew Wysocki

Movement classes for singers at the Aspen Music Festival Workshop include studies in relaxation and basic technique. Improvisation is frequently used to develop the student's capacity to create qualities of movement suitable for specific roles.

quiring work. This was helpful to me, too, for knowing how a student thinks about his work, as well as watching him work, is essential to an instructor if he wishes to help effect any real changes.

Near the end of the summer I asked the class what aspect of the course had been most helpful. One young man said, "I most valued the emphasis put on continuity." For the most part, the class agreed with him.

What does continuity mean in terms of body movement? It means an uninterrupted flow of energy from head to toe—no dead spots because of tension in shoulders, neck, hips, or ankles. Whether the body is still or moving, it is alive and integrated. This continuity gives the body an alertness which enables it to move quickly if necessary and to reflect all manner of inner changes of feeling.

There is also another kind of continuity for which the performer strives. We might call this continuity in time. This signifies that the singer is able to grasp the entire line of action of a part from its beginning to its end without a break. He will have thought about and worked through all the states and actions of his part — standing still, fighting a duel, singing, taking snuff, making love, etc. He understands that, just as a singer may not lose himself emotionally, so must he not lose himself physically. His sense of continuity will enable him to find a way of dueling so that the singing to follow is heightened, rather than lessened, by what went before.

In addition to work on both these kinds of continuity, the students indicated that in a future course of this kind they would like even more work on the fundamentals of walking and more experience in group movement. *THE END*

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LIGHT ON YOUR FEET

BY PAUL DRAPER

"How can I learn to dance lightly?" is one of the questions I am asked most often. The answer is no secret, but it is more complex than the student expects.

Lightness is a function of strength—strength with which to oppose gravitational forces; body placement—so that strength may be efficiently utilized; rhythmic accuracy—so that it may be used at exactly the right movement; and a conscious love of dancing.

Lightness is not related to how much you weigh, except as your weight interferes with or hinders your strength. Nor has it anything to do with your shoes or your taps (except in those cases where grossly oversized taps or jingles are used—but, since these are not for dancers, but for misguided amateurs, I shall not consider them further).

When you have sufficient strength you can control the downward movement of your foot as well as the upward movement. Lift your leg in a forward brush and then let it fall to the floor by its own weight. It will land heavily and make a louder sound than the forward brush did. Now do the same thing, but lower the foot gently to the floor to make the same sound the brush did. This is a simple example, but it typifies the basic principle involved. Whenever you lower your foot, lower it under full control and contact the floor with the center of the tap. Try to do this no matter how fast the step. As it takes more controlled strength to play a fast, soft passage on the piano than a fast, loud one, so it does to tap a fast, soft passage. Never let your foot fall to the floor—dance it there.

It is more difficult to do this when you are using hops and jumps. Your strength must be used to control the *pliés* as you land. If you land with a flat-footed "plop," it will look that way. Land on the tap and the ball of the foot, and absorb the landing shock by bending your knee. The more completely you absorb this, the lighter will your sound be. As

soon as you are in complete control, start moving into your next step. A smooth transition from step to step is most important in being light on your feet. Practice a series of hops and hop shuffles, taking care to be always muscularly aware of each change of muscular tension; pushing off the floor; going up straight; the moment of weightlessness as you begin to descend; coming down collectedly; and the landing.

In big jumps, follow the same pattern except that you must be sure to point the toe as you take off—and keep it pointed till it makes contact with the floor at the end of the jump. Since you will have come down from higher up, the landing impact will be greater, and the foot and ankle muscles have a larger part to play in insuring lightness than they do in hops. As the initial impact is absorbed by the feet and ankles, the leg muscles take over to control the bending of the knee, and the lower back muscles insure the maintenance of a balanced center of gravity.

Keeping a balanced center of gravity is essential to lightness. Even a single step like step shuffle, step shuffle can displace the body so that extra effort must be used on each "step" to retain balance. This shows as heaviness in sound and sight. Try to dance so that if you were magically stopped in the middle of a step, you would be in a balanced position, not falling in any direction. In this way all your strength can be used economically—first, to do the step, and secondly, to control each sound and movement.

Rhythmical accuracy has the same effect. It releases your strength to cope with essentials. Any rhythmic uncertainty of brush, shuffle, step or pull-back produces a nervous strain which will show in a lack of controlled movement. The feet and legs will begin flinging themselves instead of moving to your conscious command. The result will be heavy and lugubrious. If you are rhythmically secure you can aim at the placement of a sound or a jump landing or the stopping of a spin well before it occurs ("well before" is a fraction of a second in terms of dancing).

These things are simpler written and thought about than done. They take much practice and constant thought. Think up and away from the floor. Make the floor and your body subservient to your will. Spurn the one and direct the other. Do this with kindness and with joy. You'll soon be light enough to dance without any floor at all.

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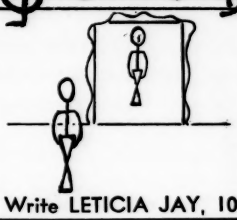

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TALK OF THE TRADE

BY TONI HOLMSTOCK

We expect to be at some of the conventions this summer, and hope to meet you there. If you are at all interested in studio management and have problems to discuss, look for the ads and see where we will be on the faculty. If you have questions, please write to us and we will make sure that your problem gets an answer which will help you, and possibly others.

•

Teachers who attend conventions are very frequently inclined to think of the lectures which are presented as a period for resting. It is a good time to rest the body, but also an opportunity to get valuable information on many problems. One of the most interesting lectures we have heard in the past has been on lighting, by Tom Skelton. As an authority in the field, the information which he gives in speech and in demonstration is invaluable. Those who heard him last year are looking forward to hearing him again.

•

For students and teachers who will be visiting the big cities this summer, check DANCE Magazine ads for schools whose faculties are world renowned. Many have special summer sessions.

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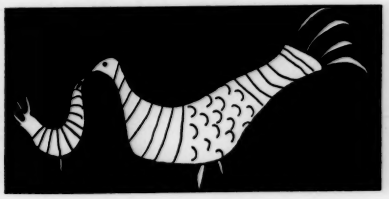

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(continued from page 57)

dancers, Rosario Caro and Gracia Del Sacromonte.

Rosario Caro is a brash gamine with a deep, rough voice. In her solos, she seethed, she tossed her long brown hair, and she stamped haughtily. In a higher voice, Gracia Del Sacromonte offered her own brand of vulgarity, rotated her head fiercely, and churned off, holding her ruffles saucily in front like a ship's prow.

José Mancilla sang in a high, piercing voice that seemed to shake his whole body. And he burst into dance with an aggressive intensity that his partner, Margarita Zurita, knew instinctively how to complement. Gitanillo Heredia resembles an underfed urchin with a huge shock of unruly hair. As he sprang through daring knee-falls and piston-like zapateado, he stared out at the audience with a grave expression that we found very appealing. His partner, Maribel De Cirez, offered him mischievous competition. And occasionally he danced with a little girl named Pepita Sevilla, who at present is cast in an impish, playful vein, but who seems to have a potentially wider range.

The remainder of Greco's company was stronger on the distaff side. Flamenco singer Manuela De Jerez and classic singer Norina added warmth and style to the proceedings. But Greco dominated.

Playhouse Dance Company
Henry Street Playhouse
May 25, 26, 1957

What do young people dance about? They dance about loneliness or rebellion. They dance about love or maybe about spring. But in their joint recital of thirteen original works, the members of the Playhouse Dance Company didn't dance about these subjects — or any like them. And that was refreshing.

But it was also a little baffling. For with one or two exceptions, there was little trace of any kind of emotion in their dances. They made intricate shapes with their bodies. They responded inventively to all manner of accompaniment. But most of it was divorced from any semblance of emotional content.

The strongest exception was Murray Louis. He seems to be the independent of the Henry Street group. His solo, *Antechamber*, was an intense depiction of fearful anticipation. A figure in silhouette leaned forward apprehensively, threw its head back, and then snapped erect, to the incessant beating of a drum. But as the dance progressed, Mr. Louis stepped out of his character. It was as though he were watching himself. The spell was lost.

Most of the Henry Street dancers stay close to the ground. They seek variety in the configurations of the torso. But in *Quartet* (Bach) Mr. Louis made his dancers bounce, run, and scoop through space.

Gladys Bailin is a gifted performer. She has unusually fine concentration, and she can improvise imaginatively on a single body quality. In *Helix* she alternated a serpentine torso with jutting side extensions and forceful arm gestures. And in *Amaranth* there was a feeling of ancient ritual as she walked slowly about and glanced into distant, timeless space. But we should like to see her explore the emotional depths that must surely be hers.

There is a subtle difference between athleticism and energy. Gladys Bailin has true energy. Phyllis Lamhut and Beverly Schmidt tend to be athletic.

Of Miss Lamhut's offerings, we preferred *Reverie*, a lamentation tightly designed about a seated position on a chair. Her *Lady in Black* made use of the hip shift that all of the Nikolais-trained dancers seem to use copiously. Beverly Schmidt used a similar movement in her *Rag*.

New to us was Miss Schmidt's *Six Miniatures* (13th Century), a series of phases in the life of a Medieval lady. The idea was charming, but the dance required more change in mood.

Also new to us were Coral Martindale's *Cleft* (Percussion) and Bill Frank's *Kinetic Etude* (Faberman). Miss Martindale displayed an incipient power in her solo with its wide side stride and its torso leaning back, arms open. Mr. Frank's solo was the image of a young man trying out his body in space. It was vigorously danced but did not display any special degree of invention. *THE END*

DE VALOIS HONORED: Dame Ninette de Valois is shown above on June 9 at Smith College, Northampton, Mass., where she was awarded an honorary degree as Doctor of Fine Arts, in recognition of her "inspired leadership" of London's Royal Ballet and Royal Ballet School. The senior co. begins a fall and winter American season with a 4-week Metropolitan Opera engagement beginning Sept. 8.

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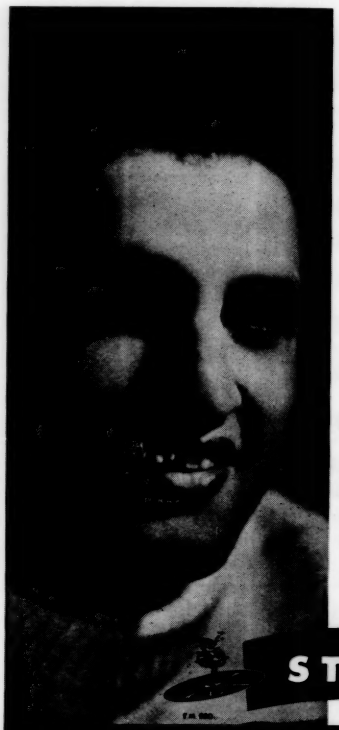

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THE TOURING DANCE COMPANY: PART I

BY TOM SKELTON

All touring dance companies, big or small, have one big problem in common: theatres. Some of the theatres you will encounter on the road are well equipped, others have nothing except a slippery floor. Large ballet companies have fewer problems because they bring enough equipment and technicians to make the theatre adjust to the company's needs. Smaller companies that may not even have a stage manager have to make the best of whatever is available, and ingenuity and adaptability must compensate for insufficient spotlights and draperies.

Whether it is a large or small company I have always found that a questionnaire should be sent to all of the presenters. Although the answers are not always accurate, the advantages of a questionnaire are two-fold: they give you an idea of what some of your problems will be, and they indicate to the presenter some of the preparations he must make before your arrival.

Here is a *sample questionnaire* that you can adapt to your specific needs:

•

Mr. Skelton will answer questions related to staging and lighting in future issues—if they are of general interest. Write: Tom Skelton, c/o DANCE Magazine, 231 W. 58th St., New York 19, N. Y.

Stage Requirements X Dance Company

TO THE XX THEATRE

Kindly read the following carefully, indicating whether or not the requested items are available. Please sign and return the second copy with all the blanks filled and any questions you may have. The information you give us will enable us to bring equipment and props which will be best suited to your requirements, and prepare us to meet your local needs with dispatch in order to assure you of a smooth production.

STAGE INFORMATION We need a dancing area that is at least 25 feet wide and 15 feet deep. How many feet from footlights to front curtain?..... Front curtain to rear curtain?..... Rear Curtain to back wall?..... Width of stage from inside proscenium arch?.....

DRAPERIES Black stage curtains (what color do you have? .....) hung as a backdrop and legs, allowing a crossover behind and at least two entrances on either side of the stage. OK?..... Behind the back drapery should be a gray, blue or white drop or cyclorama which will be revealed when the back drapery is opened or flown. OK?.....

FLOOR The floor should be neither splintery nor slippery. All wax must be removed (wax-removing solutions are available at any hardware store). If it is still slippery perhaps it needs a better rinsing with clear water, or perhaps a filler has been used that can be removed only with lye or by sanding. All holes must be filled. To a dance company the condition of the floor is of prime importance. If the floor is splintery, for example, we will program ballets in which the dancers wear slippers. Please advise. .....

PIANO We will need a concert or 7-ft. grand piano. It can be placed in the pit, on the floor in front of the stage, or in the wings. Which would you advise?..... It should be tuned on the day of the performance before our arrival and after it has been moved into place. It should have an adequate, but well-masked, light and a stool or bench.

SOUND We will bring our own amplification system to accommodate our tape machine. However, if the auditorium is already equipped with amplification, the sound might be better if we used your amplifier and speakers. If you have an amplifier, does it have an outlet to accommodate our tape machine?.....

LIGHTING Although we will bring gelatine and a few spotlights for special effects, we are dependent on local equipment for most of our lighting. Every effort should be made to meet the following minimum requirements. Please discuss these lighting requirements with your electrician and advise us as to what is lacking. Fronts — 2 circuits of 3 or 4 spotlights each. First pipe or bridge—2 circuits of 3 or 4 spotlights each, and 2 independently controlled spotlights mounted on the center of the pipe. Wings — 8 spotlights on 8 standards, one in each entrance or wing. The stage right spotlights should be on one circuit and the stage left spotlight on another. Sky—borderlights or floods to produce an even sky lighting in blue-green. Dimmerboard —the dimmerboard should have at least 9 dimmers of appropriate wattage to control the above equipment. Naturally, any additional lighting equipment you may have will be used and will lend to a more sparkling production, but the equipment listed above should be considered absolute minimum.

DRESSING ROOMS We will need dressing rooms for X women and X men, with mirrors, tables, chairs, clothes racks, and bright lights at the mirrors for makeup purposes..... If there is no running water backstage, please arrange for a large quantity of ice water and glasses for the performers. If the dressing rooms are distant from the stage, it may be necessary to devise a quick-change room of flats and screens.

PRESSING The company carries its own AC steam iron. One of the dressing rooms should be equipped with an AC outlet, an ironing board and racks for X number costumes.

CREW Is your theatre union or non-union?.....

(a) Requirements in a union theatre: stage hands according to local requirements. Contact the business manager of the local union for this information. Definitely necessary are an electrician to focus the spotlights and operate the switchboard, a carpenter to pull the curtain and rearrange the drapes if necessary, and a prop man to place the furniture and assist the wardrobe woman and stage manager in arranging the dressing rooms and costumes, and a wardrobe woman to press the costumes. Although the company has very little baggage, some unions require 2 loaders to transfer this baggage from the bus (station wagon) to the stage, unless the stage hands agree to do this.

(b) Requirements in a non-union theatre: a crew of 5 "alert, able-bodied parties" to assist in preparing for and running the concert, and one or two girls or women to press the costumes. Experience is valuable, but not essential.

HOTEL Please recommend a couple of hotels that are generally used by theatrical companies and note their distance from the auditorium. Any advice you care to give us about these hotels will be appreciated. .....

We would like to start work at the theatre at 3 p.m. on the afternoon of the performance. The theatre and the entire crew should be available at that time, and they should be prepared to stay with us until the loading is completed after the performance. Every endeavor will be made for them to have time for a dinner hour. The presser(s) need not arrive until 4 p.m.

If the theatre is in a school, a maintenance man should be on duty to unlock doors and tell us where various things like ladders and clothes racks are stored.

•

Next month we will start discussing some of the solutions to the answers this questionnaire may produce.

REGIONAL BALLET FESTIVAL

(continued from page 37)

directors got together at meetings on Saturday afternoon and Sunday morning, there was no planned opportunity for group discussion of the practical and esthetic matters that beset all nascent artistic organizations.

This need for some sort of workshop atmosphere was mentioned at the Sunday morning meeting by Frank Wright, the Publicity Director of the Miami Ballet Guild and a newcomer to the Festival. What he had in mind was something like the conferences of the Central Opera Service sponsored by the National Council of the Metropolitan Opera Association.

Here the representatives of regional groups come together to discuss mutual problems and how they cope with them. For instance, they compare notes on successful fund raising projects; the relative merits and limitations of live vs. non-live accompaniment; the advantages of importing professional soloists and surrounding them with local talent as opposed to using entirely local talent.

These very problems could have been aired at the Ballet Festival. And still others come to mind. For example, there is the competitive situation among local teachers. In some of the cities, and we found this to be true of Miami itself, the teachers are reluctant to send their outstanding pupils to audition for the company because it is usually headed by a teacher. They are afraid of losing their pupils. How can this competition be eliminated to the benefit of each company? Should each ballet company have a board of directors? Should a non-teacher direct the company?

New officers of the Southeastern Regional Ballet Association are (l. to r.) Thomas Armour (Past Pres.), Betty Ogilvie (First Vice-Pres.), Dorothy Alexander (Second Vice-Pres.), Peggy Dexter (Pres.), and Pittman Corry (Sec'y-Treas.).

And how about the future? What is the motivation of a regional ballet company? Is it merely a training organization preparing dancers to move on to the major urban companies? Or does each regional company have professional aspirations (most of the groups now perform without salary). If the latter is so, and a perma-

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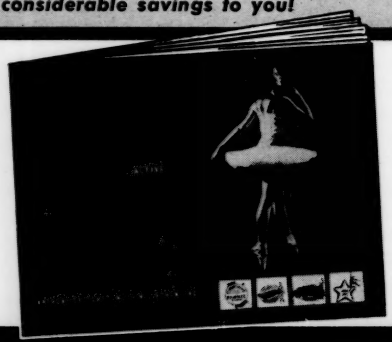

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nent local ballet audience is envisioned, then the need for invited choreographers and expanded repertoire becomes one for discussion.

At this year's Festival there was a diminution of attendance on the part of the directors of some of the non-performing companies. This probably would not have happened if they had been offered a workshop set-up, with topics for discussion announced in advance. And perhaps they should even have been offered the opportunity of bringing a nucleus of their better dancers for small demonstrations. In line with this idea, next year's Festival plans to supplement the Saturday night major event with a Friday night workshop performance open only to the Festival participants.

Doris Hering, DANCE Magazine's Critic, accepts nomination as Adjudicator of the 1958 Southeastern Ballet Festival.

As it was, the non-performance and non-social part of the Festival was taken up with organizational matters—the election of next year's officers; the election of trustees to sign the charter of incorporation; the selection of next year's adjudicator. Most of these practical matters were summed up for the company personnel and other invited guests when all assembled for the Sunday closing luncheon. And there were additional announcements of future plans.

Anatole Chujoy of Dance News described a plan of considerable potential value, although its form is at present rather nebulous. The Dance Business Group, presided over by Ben Sommers, who is also President of Capezio, Inc., has turned the sum of $750 over to Mr. Chujoy. This money is to be used to cover the expenses of an informal bureau which will supply technical information to companies in any part of the country who wish to form their own regional ballet projects. *(continued on page 88)*

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See *Ballroom U. S. A.*, P. 59.

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REGIONAL BALLET FESTIVAL

(continued from page 87)

An additional sum of $500 was pledged by Mr. Sommers to the city that is to act as host for next year's Festival. At that point the city had still not been announced.

DANCE Magazine's Associate Editor, Doris Hering, was introduced as next season's Festival Adjudicator. She will tour the Southeast in January and select the companies to appear at next spring's Festival. In her speech of acceptance, Miss Hering urged all of the companies to appoint special representatives whose task it would be to send monthly news reports to DANCE Magazine.

Dorothy Alexander, the Festival's Past President, described some of the non-regional achievements of member companies. The Atlanta Civic Ballet and the Miami Ballet have been invited to perform this summer at Jacob's Pillow. The Miami group has accepted for this year, and the Atlanta group will make the journey next year. Three members of the Birmingham Civic Ballet were invited to New York on May 19 to perform on the New York Ballet Club's Annual Choreographers' Night. The Southern Ballet of Atlanta performed on the Dave Garroway TV Show. And as a direct outgrowth of the Festival, Betty Ogilvie of the Jacksonville Civic Ballet was invited to create a new work for the Birmingham Civic Ballet.

Everyone was eagerly awaiting the announcement of next year's Festival locale. And Mrs. William Dexter, President of the Birmingham Civic Ballet, invited all to the Third Annual Festival the weekend of April 12 in Birmingham.

After next year's officers were presented and warmly welcomed, the guests quickly fell to their dessert. For there were trains and planes and buses to be made; stray scenery to be located, and, for some, further schedules to be met.

No, there never was time for that swim.

THE END

This year's Festival choreographers were (background) Alpheus Koon, Betty Ogilvie, Thomas Armour, and (foreground) Albertine Maxwell, Hildegarde Bennett.

SALUTE TO JACOB'S PILLOW

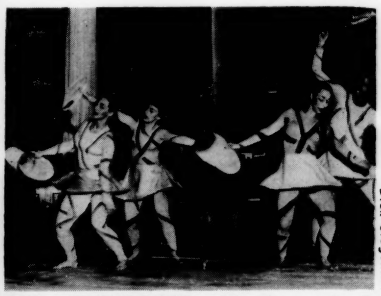
(continued from page 40)

Nijinska, Nathalie Krassovska, Grant Mouradoff, Arthur Mahoney, Thalia Mara, Muriel Stuart, Albia Kavan, Rex Cooper, Igor Schwezoff, Alexandra Danilova, Ruthanna Boris, Leon Danielian, Ruth Page, Bentley Stone, Antony Tudor, Margaret Craske, Mattlyn Gavers, and Alfredo Corvino. Modern dance has been taught by Myra Kinch, José Limón, Pearl Lang, Steffi Nossen, Dr. Anne Schley Duggan, and Angiola Sartorio. The ethnic department has been conducted by La Meri, Carola Goya, Matteo, Ram Gopal, Bruce McClure, Josefina Garcia, Dr. Elizabeth Burchenal, Eddy Nadel, Jean-Léon Destiné, Pearl Primus, Federico Rey, Noble Paulickpulle, Tom Two Arrows, Devi Wani, Soekoro, and Juana. And for a number of years, Joseph Pilates, who occupies a nearby domain called Jacob's Bed, put the students through their rigorous early morning body conditioning paces.

During most of the season, there are seven performances a week at the Pillow. The programs change weekly. In accordance with the precept that Shawn set way back in 1915, each program encompasses representatives of ballet, modern, and ethnic dance. And Shawn is not afraid occasionally to gamble on little known groups.

The hundreds of cars that crowd the Pillow parking lot each week amply testify that although he is a pioneer, Shawn is also an adroit showman. This combination of traits has been effective enough to maneuver an 18th Century farmhouse into a world dance center.

D. M.



Dick Stegeman

THE BEWITCHED: Members of the Henry St. Playhouse Co. rehearse Alwin Nikolais' "The Bewitched" for its March 26 premiere at the U. of Illinois Arts Festival. The commissioned work, which had 7 pages of program notes, was acclaimed as having "bulk, grandeur, and originality." The original score is by Harry Partch.

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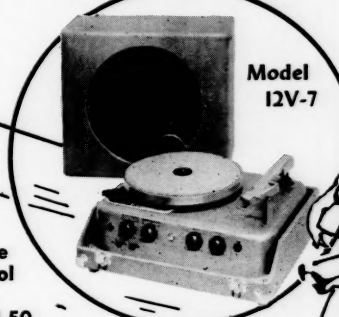

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Fritz Henle

A large group of drummers parade down Frederick Street with the sawed-off gasoline barrels or garbage pails now used in Trinidad to replace the former (now banned) calypso orchestra — bongo drums, quátro, and bottle-and-stone.

REAL, REAL CALYPSO

(continued from page 33)

"t'row me eye on he"—to make sure he was still alive and well after being in the negligent care of a neighbor or an older brother and sister. I loved going into the barrack yard because I could listen to the ceaseless gossip that went on among the women near the sink pipe—the tall iron pipe over a big concrete sink that sufficed the whole barrack yard for water. Always in the barrack yard there would be a man lounging and plucking a quatro, while he turned over and over, as a bird does in spring, the notes of his song.

Calypso was, as dance first was, the exclusive property of the warriors and the priests and priestesses of the tribe. Women and children sang, but they did not create; or, if they did, they did so anonymously—all the credit for a calypso went to a man. I knew only one woman—old, revered, a tremendous social and religious power in the island—who entered the "tents" (the shacks the calypso men throw up to practice their calypsoes in) and participated in the singing.

My mother's people were early colonists on the island, and my mother's mother, who was French (not English like the government), was very tolerant toward her servants. So at every Carnival time we used to let some calypsonians build a "tent" at the farthest end of our backyard, where they could beat out the new songs with bottle-and-stone.

To play this wonderful instrument you need an empty bottle, which is struck with a stone. The Creole says, laughing, the best way to get in form for playing the bottle is to empty it "yose'f." Then the bottle is held in one hand and struck with the small rock-stone (it is never simply a stone, remember, but a rock-stone). If you shift your hold up and down the bottle, the seizure of flesh on glass at various heights gives the bottle different sounds. This *ping-ping, ping-ping, pipping, ping-ping,* music is indispensable to real, real calypso.

The drum gives the beat and holds it, deep and animal. The quatro ripples up and down the surprisingly wide gamut of its four nimble strings and the quatro man's gifted fingers. The bottle-and-stone says *ping-ping* or *pipping, ping* and the little naptha flares that light the tent shine on the beautiful dark eyes, magnificent white teeth and dark skins, dewy with anticipation before the dancing begins and with damp and fervent perspiration when the dancing has started.

These musicians used to play, for a start, the airs of the old calypsoes: *Matilda, you take me money and run Venezuela; Ol' Lady walk a mile an' a half an' she télélé; Sophie went into de sea to bade, wil', wil' Sophia; Nora, Nora,*

darlin', doan wake me 'fore de mawnin'. All of the old ones, and all of the new, immortalized some local scandal, and the words of the real, real calypso are seldom publishable in the glossy pages of English and American magazines. There is, for instance, one saga of a night when the San Fernando Boat House fell down while a big dance was in progress: "De Night dat de boat-house tumble down, Me and meh girl we nearly drown!"

In between such musical reminiscences the evening always included discussing how "t'inks goin'"—an exchange of news. Some of these bards traveled regularly to the United States to make recordings. One of the men servants in our house was building up a certain fame as Sweet Caresser, and was becoming considered a "damnfine" calypso man when he went to war and was killed in battle in Italy. The talking was lively.

The giants among the calypsonians of my youth were Lord Executor, Lion, The Growler, Attila the Hun, the Viking, and many others whose names have since faded from the roster of greats, but who, in their heydey, were mighty men. Among the memorable ones who used our backyard tent was an eccentric artist called Mattie-mamzelle. He was a politico-calypso man, which meant that his main theme was politics. He agitated in his calypsoes for much the same ideal that has come near realization in the British West Indies Federation, which is a new nation whose capital will be situated in Trinidad. A *mattie-mamzelle* is Creole for the brilliant and erratic dragon-fly, and this is what Mattie irresistibly reminded one of when he sang. He used quick and sharp lyrics, music and gesture, and he "meddled in everybody business" said his compatriots—who have only recently become strongly politico.

Another famous person was called Bourriquet. In French this means, literally, an ass' foal or a windlass. Bourriquet was a stupe, it was true — meaning he was not overly bright—but his name stemmed from the costume and dance he donned and performed every Carnival. The simplest way to describe this distinctive Carnival character is to compare him with the *Zamalzain*, or Horseman dancer, of the Basques. The bourriquet wears what appears as a woman's long full dress, with a huge skirt. Sometimes the skirt is hooped. However, the dancer is never a woman but always a man, and in front of him rears a horse's head of

(continued on page 92)

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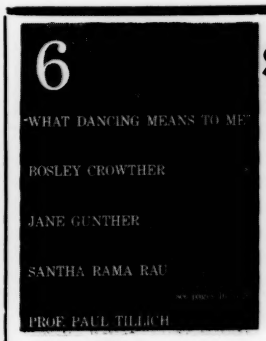

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REAL, REAL CALYPSO

(continued from page 90)

paper mache, large as life and painstakingly constructed, even to the mane and eyelashes being made of real horse hair. The effect is of a woman on horseback, and the dance the bourriquet performs is full of the leaps, pirouettes and prancing steps of the Basque *Zamalzain*. Some of the bourriquet dancers walked about on stilts, which made them tower over the crowd. I have seen them stop during a parade, dance a little and then stop still as, with shrieks, small children dressed in motly ran out from under the big skirt, where they had been trooping in secret between the bourriquet's legs. Our particular bourriquet was called by this name in and out of Carnival. He was harmlessly daft and during the year sometimes wore a woman's dress *over* his masculine attire (the government considered it a petty offense against the law to appear in disguise except at Carnival). However, Bourriquet was not a sissy-zeb, that is, a man with homo-sexual tendencies. The sissy-zeb often wore the bourriquet costume at Carnival, and, during the year, hung knots of ribbons on his shirt to flutter when he moved about with shrugs and feminine coquetry of hands and tilted head.

How did the Basque *Zamalzain* come to be corrupted into the Trinidadian bourriquet? It may have been through some of the first colonists, among whom were Basques from Pamplona, from whom my mother's mother's family are descended.

The Spanish, who governed until 1783, marked the calypso and marked the Trinidadian with all that is "Creole-Spanish." There is never *taconeo*, or heel-work, in the calypso dance because the Spanish who ruled Trinidad were not gypsies. They were imperious dons, and they danced the *fandango*, the *bolero*, the *cachucha* and the *seguidillas manchegas*. From this last came the dance the Creole still dances and calls, simply and truthfully, the *castillion*, except that on the present-day Trinidadian lip it sounds, phonetically, as *cas-té-yan*.

As children, we first danced at home and in the homes of friends. There were few other forms of recreation open to the children of the elite than to dance, so we were taken to dances every Wednesday and Friday, almost as soon as we could walk. Our partners were first the uncles and god-fathers, leaning down like benevolent dieties from their superior adult heights. Later we danced with brothers and cousins nearer in size to

(See page 68 for folk dance continuation)

ourselves. We danced first the *paseo* and *the castéyan,* and we were held in the approved calypso embrace: standing facing the partner, the fingers of the left hand resting lightly on the arm, just below the shoulder, of the gentleman; his arm encircling us, with the second and third fingers of his hand resting as lightly on the middle vertebrae of our spine. His other arm was extended, and into the hand we permitted our own right hand to lightly rest.

These dances require a great deal of room, for the footwork is nimble and skillful. Meanwhile, as though despising the body from the navel down, we held ourselves lightly poised from the waist up, beautifully "soople" as our female relatives on the sidelines requested us to be, and with intelligent countenance and sparkling eyes looked into the gentleman's face and conversated charmingly.

Having mastered the *paseo* and *castéyan,* and having, without a doubt, either by stealth or paternal permission, gone out in Carnival season to "jump up" and "play masque, basabasa" we began to dance the calypso. This was actually a highly personal and, ideally, a completely impromptu dance. A boy and a girl would begin to dance, their "blood would take to each other" — an awkward English rendition of a phrase that signifies utter and wonderful compatibility between dance partners—and gradually the ballroom would clear as the other dancers, moved by the irresistible *rightness* of these two, stood back to admire or criticize. At such times the real calypso, from an exhibition point of view, came into being.

The partners would separate, turn completely about and dance back to back, revolve, face each other, advance and retreat, and come lightly again into each other's arms in the circumscribed delicacy of the embrace. This happened, and happens, with partners who hardly know each other or who know each other well enough to detest each other. During Carnival, when the bands raid the hotel ballrooms that are kept open and staffed wih orchestras for these happy dance raids, black and white so meet and dance together, and only and most properly as dancers. Behind the masks the dancers possess complete anonymity. Indeed, they are no longer people, but Creoles celebrating Carnival.

(To be continued next month)

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(continued from page 6)

group of S.F. area modern dance choreographers pooled their resources for 4 Sun. perfs. in June at Opera Ring in S.F. **Carol Beals** is artistic director of the project. 1st program listed choreography by Miss Beals, **Maria Jiranek, Joan Gainer, Helena Henderson, Deidre Burt** and **Karen Blair,** most of whom took part in performance. **Zack Thompson, Vincent Brown, Glen Mils** and **Henry Lorenzo** appeared as guests . . . The **Welland Lathrop Dance School** holds its summer session in S.F. June 24-Aug. 2, with **Merce Cunningham** as guest July 14-19, offering technique, choreography and teacher training.

Dancers' Workshop of Marin, modern group directed by **Ann Halprin,** has scheduled a summer season on the Dance Deck, outdoor theatre at Miss Halprin's home, with, later in the summer, a concentrated study course. The Workshop recently conducted a college symposium of lessons and lecture-demonstrations in which Fresno State, Stanford U., San Jose State, U. of Calif. and S.F. State Coll. participated. Dance program which had been given earlier at Reed Coll., Portland, Ore., by Miss Halprin, **Jenny Hunter** and **A. A. Leath,** was repeated twice at the symposium.

Oakland dancer **Bedford Craig,** soloist for 2 seasons of the **Marin Ballet,** doing summer dance at the Sacramento Lyric Circus . . . **Mary Rose,** examiner from the Royal Academy of Dancing in London, was scheduled to visit S.F., Oakland, Berkeley, Sacramento and Long Beach in late May and early June, according to **Beverly Aswad** of the **Bev-El Studio of Theatre Arts,** Oakland. She was to examine ballet students in the 5 grades of the RAD syllabus and hold open classes in studios with accredited teachers . . . **Tatiana Svetlova** of S.F. presented her students in a 3-act "Cinderella" June 8 at Marines' Memorial Theatre.

Clifford Gessler

SOUTHERN CALIF. NOTES

Saida Gerrard & Co. gave a welcome repeat of "Visions" and "Tapestry" at UCLA. On same program **Charles Weidman** presented witty divertissements including Thurber's "The Young Moth and the Old Moth."

Brian Aherne and Anne Rogers delightful in the "Rain in Spain" tango in the nat'l co. of "My Fair Lady," enjoying a smash 9-week run in LA. Dancers: **Donna Beaumont, Miriam Demar, Pat Drylie, Cheryl Kilgren, Joyce Maret, Marilyn Marsh, Patricia Moore, Recia Orkina, Judi Schriver, Patricia Sigris, Jack Craig, Nick Dana, Terry DeMari, Viti Durante, Christopher Edwards, Charles Eitchell, Garrett Lewis, Dino Rogers, Jim Smith, Fred Zoeter.**

Julia Farnsworth was choreographer for the John Drew Barrymore-Margaret O'Brien "Romeo and Juliet" at Pasadena Playhouse.

First perf. of Youth Talent Showcase in Long Beach a rousing success. Included were the **Boltaires,** tap dancing brothers from Las Vegas, **Richard Thompson** (a show-stopper), and **Sandra Wood** (in **Phil Burdick's** outstanding choreography) . . . 10th annual South Bay May Festival of Arts at Redondo Union H.S. had performers from these schools in the area: **Phyllis Moore, Ballou-Douglas, Mildred Stover, Darian, Mary Tiffany, Barbara, Carl Whitmar.** Phyllis Moore's "Pizzicato Polka" with **Mary Lou Berdew, Mary Lynn Ziegler, Donnye Jackman, Pamela Sibley, Christie Sharp** and **Gwynne Mayberry,** was outstanding.

Eva Lorraine's elaborate **First Children's Ballet of LA** performed at Wilshire-Ebell Theatre . . . Also at W-E, **Nico Charisse** presented a concert with students, following which he danced with teacher-partners **Valentina Oumansky** and **Rita Lupino.** "The Explorer" was the featured ballet . . . At an outdoor Memorial Day matinee at Muscle Beach the **Arcadia, Kaiser** and **West Coast Dance Studios** provided the dance performers . . . Westchester pupils of **Charley and Margaret Baker** were seen in a "Round the World Friendship Tour" show. Mousketeer **Dickie Dodd** showed polish gained in TV perfs.; **Rita and Rene Sandoval** were delightful in a Mickey Mouse Mambo: and **Janet Marynick,** blindfolded, did incredible baton twirling. The 8-girl tap tango had earlier won a TV cup. *John Dougherty*

HOLLYWOOD AND LAS VEGAS

COLUMBIA: "Pal Joey" choreographer **Hermes Pan** will also act in the film. Dancers newly added: **Dean Miles, Joan Haig, Darlene Engle, Jean Corbett, Barrie Chase.**

PARAMOUNT: **Josephine Earle,** having completed choreography on "Teacher's Pet," now staging the musical number in "Desire Under the Elms," using **Larri Thomas, Frank Ratcliff** and **Shirley Heart.**

M-G-M: **Gene Kelly** and **Mitzi Gaynor** have completed their big dance sequence in "Les Girls." **Alex Ruiz, Frank Mangrin, Bob Cole** and **Alberto Feliciano** have been added for the final dance . . . "Jailhouse Rock," the new Presley pic being choreographed by **Alex Romero,** has a rousing "rock" number by dancers **Dick Landry, Charles Owens, Herman Boden, Jack Dodds,** Frank Ratcliff, **Dick Cahill, Renee de Haven,** Bob Cole, Frank Mangrin, Alberto Feliciano and Alex Ruiz.

20TH CENTURY-FOX: "Young in Love" in full rehearsal under direction of **Bill Foster,** with **Roy Fitzell, Jan Holler, Beth Carter** and **Maurice Kelly** as dancers . . . **Lennie Smith** staging a tap number for "Mother Was a Freshman," with **Robert Bush, Don Terwilliger, Gilbert Brady, Gene Daily** and **Joe Rudan** . . . Choreographer **LeRoy Prinz** begins "South Pacific" in mid-July . . . **Sheree North** completes "Down Payment" and checks into Cedars of Lebanon Hosp. for surgery.

UNIVERSAL-INTERNATIONAL: Dance act of **Antonio Triana, Rita Walsh** and **Jereimo Villarino** set for "The Lady Takes a Flyer" . . . "The Big Beat" on schedule for late summer.

AROUND L.A.: Rock 'n' Roll-Calypso craze is waning and a Hawaiian mania is predicted—"keep the hips loose and remember the hands tell the story" . . . Club Seville has a new Calypso revue with **Lester Horton Dancers** and **Loray White** . . . **Kelly Brown** to be in "Annie Get Your Gun" with **Ernie Flatt** choreography . . . **Joe Lanza** to NY to choreograph rock 'n' roll show for Europe . . . **Eugene Loring** convalescing from an appendectomy . . . Irwin Parnes presented **American Negro Ballet Jazz,** starring **Archie Savage Dancers,** in 4 rousing concerts at Assistance League Playhouse . . . **Aida Broadbent** to stage musical numbers in Philharmonic's "South Pacific" . . . Bill Carter exiting Moulin Rouge for NY . . . **Paul Jason** to star in "The Boy Friend" at Sacramento Music Circus. **Donald Weissmuller** choreographs.

LAS VEGAS: El Rancho Vegas is featuring **Renee Molnar** in an original Oriental adaptation . . . The Riviera spotlights **Ilona Adams,** plus the dance duo of **Jane and Arnaut. Ray Arnett** re-staged the dances in the Liberace act, using **Frank Reynolds, Stanley Hall, Ricky Gonzales** and **Bruce Bane** . . . The **Saharan Dancers** dramatize "Woman is the Blues," an original **Sonia Shaw-Bill Hitchcock** number. **Bud and Cece Robinson** follow in the No. 2 spot . . . The Thunderbird has the "China Doll Revue," with **Toy and Wing,** the **Tong Bros.,** and a trio called "Young China" . . . "Post Time," clever opening musical sketch choreographed by **Bob Gilbert** and **Renee Stuart,** held over again . . . At the Dunes, a mad "Havana Madri Gras" musical has **Cesar Romero** doing an outstanding dance number with **Camille Williams.** Latin duo, **Toy and Francellas,** highlight the show . . . **Lisa Lang** and **Fred Curt** signed by **Earl Barton** for the New Frontier. *Roy Clark*

NEWS FROM DALLAS

Dania Krupska, choreographer for the State Fair Musicals, has chosen the following dancers: **Judith Englemann, Sylvia Lawrence, Gayla Graves, Jolinda Winn, Heather Holmes, Gayle Meyer, Kitty Malone, Bettye Jenkins, Gary Menteer** and **Roger Puckett** . . . Ballet Russe stars **Irina Borowska** and **Alan Howard** were guest

stars with **Nikita Talin's** group in the 2 May perfs. of "Soiree de Ballet." Principal dancers in the programs were **Margo Dean, Sally Ransone, Harvey Hysell, Letitia Gray** and **Gayla Graves** . . . **Mary Ellen Moylan,** while here with the Metropolitan Opera, taught master lessons at the Talin Studio. Dallas dancer **Ann Etgen** performed in the Met's corps de ballet . . . **Mona Stahl,** who has been guest-instructing at the **Edith James Studio,** has left for NYC for new teaching commitments . . . On May 17 & 18 the **Texas Christian U.'s Ballet Preparatory Workshop,** directed by **David Preston,** presented "Prince Into Fox" and "The Seasons." **Karen Brock** of the Workshop group won a Chicago audition to join **Ballet Celeste** on the West Coast this summer. *Toni Beck*

REPORT FROM DENVER

Colorado will be alive with dance activity all summer. Among the visiting teachers: **Hanya Holm,** at Colo. Coll.; **Virginia Tanner, Helen Tamiris** and others at Perry-Mansfield; **Scott Douglas** at Ballet Theatre School; **Pearl Lang** at Colo. U. . . . **Martha Wilcox** and **Dulcy Amter** arranged dances for the new Antheil opera, "Venus in Africa," seen for 8 sell-out perfs. at Denver U. . . . **Martha Odom's** rhythm choir danced at the dedication of a new bldg. at Colo. Woman's Coll. . . . **Rhoda Gersten** and group gave a modern dance concert May 24 at Colo. U. in Boulder and May 26 in Denver, featuring a new group work . . . **Ralph and Lorraine Smith,** assisted by **Lynnell Stafford,** will give summer classes at Elitch Gardens in ballet, free style, tap and acrobatic . . . **Francesca Romanoff** did dances for the Civic Theatre's "Roberta," with Ballet Theatre School students. Mrs. Romanoff will direct dances for the Denver Post's production of "The King and I" in Cheesman Park this month . . . BT School played host to the **Colo. Council of Dance Teachers** in June. Program consisted of classes in ballet, tap and ballroom . . . Students of **Vera Graham's Plastic Ballet Studio** gave a program June 6, introducing a new work, "A Night on Bald Mountain" . . . 24 advanced students from the Cushing School will dance a suite of Strauss waltzes at the opening concert of the Denver Symph. at Red Rocks in July. **Lillian Cushing** is dance director for the Central City Opera and is using 4 boys and 4 girls in "Rigoletto" and "The Gypsy Baron." *Rhoda Gersten*

NEWS FROM CANADA

Brian Macdonald's Montreal Theatre Ballet concluded its 2nd season with a 10-day stand at Moyse Hall on the campus of McGill U. Despite the problems of making theatre out of a lecture hall, and a general lack of varied or extensive repertoire, the co. showed new promise and consolidated its position as a unique Canadian dance venture.

New ballets were slight, but charming and effective. The most successful was a pas de deux by **Michel Conte,** "Un et Un Font Deux," which was the hit of the season, along with Macdonald's perennially popular "Postscript," created last year and now also in the repertoire of the **Nat'l Ballet of Canada.** New works by **Elsie Salomons** and **Seda Zare** proved stageworthy and entertaining, if not particularly original. Of the current 10 ballets, 7 are by Canadian composers, making the Montreal Theatre Ballet the most Canadian co., by virtue of music at least.

The dancers are headed by **Christina Coleman, Sylvia Tysick, Olivia Wyatt** and **Milenka Neiderlova,** who represent a neo-classical style, a musical comedy approach, lyrical dancing and classical techniques, respectively. Michel Conte is the danseur noble of the group, and **Tommy Scott** a virtuoso soloist. The co.'s aim is "to reflect a native milieu and thus enrich the artistic life of the community" in a theatrical vein. Against heavy odds, it is accomplishing its purpose and forming a stage outlet for some of Montreal's TV dance community. *Francis Coleman*

LONDON DATELINES

There has been an administrative switch-over in the **Royal Ballet** organization. The Royal Ballet is already split into 2 groups—the former Sadler's Wells Ballet and the former Sadler's Wells Theatre Ballet. For over 10 years the main co. has been the financial responsibility of Covent Garden, but the second co. has been run by the Sadler's Wells Theatre. Starting in the autumn both co.'s will come under the management of Covent Garden. This move—made to lighten the financial burden on the smaller theatre—will make no difference to the artistic direction of both co.'s.

The other big news of the month is the cast-iron rumor that **Elaine Fifield,** Covent Garden's junior ballerina, is quitting the co. and returning to her native Australia. This has not yet been officially announced, but the best informed sources say that she gave her last performance with the co. on June 3. Whether she will return to the co. and what her plans may be are not yet known. This will be the Royal Ballet's 3rd departure at ballerina level within the past year. These losses are less vital to the Royal Ballet than they would be to many co.'s as there is still no lack of young talent.

During the 2nd week in May the co. appeared in Dublin, after which **Fonteyn, Somes, Rowena Jackson** and **Bryan Ashbridge** flew to Australia for appearances with the **Borovansky Ballet.** Fonteyn's absence at Covent Garden has been made good by the return of London's beloved **Alicia Markova,** who opened a guest stint with the co. on May 30 in "Giselle."

Partnered by **David Blair** for the 1st time, she showed herself in tremendous form. Her dancing has mellowed like a vintage wine, and both in "Giselle" and "Les Slyphides" she wowed press and public with an object lesson in ballet romanticism. Ethereal, intangible, delicate, thistledown—the words were tossed from one press-boy to the next, and they all added up to the simple statement that Markova is still the tops.

This very deserved kudos diminished slightly with an ill-advised appearance as Aurora in the last act of "The Sleeping Beauty." Petipa's classicism no longer suits her individual dance style so well as the shaded softness of "Giselle."

Brian Shaw has now danced the lead in "Petrushka." He was more pathetic than **Grant** but less spirited, and his dancing lacked the bite needed by the choreography. **Pirmin Trecu** and up-and-coming **Shirly Graham** have both done well in "Ballet Imperial," while another interesting 1st performance has been **Ronald Hynd's** Prince in "The Firebird."

Ashton's forthcoming full-length "Ondine" has been postponed. The ballet now rumored for production is a revival of **Kenneth MacMillan's** "Solitaire." It is thought that **Anya Linden** will star. Cranko's "The Prince of the Pagodas" has been produced at La Scala, Milan.

London's Festival Ballet opens its long summer season at the Festival Hall with its new production of **Lichine's** "Graduation Ball." Later a new Lichine opus, called "Concerti," will be staged, and star-dancer **John Gilpin** is preparing a new ballet to a score by British jazzman Johnny Dankworth. *Clive Barnes*

NEWS FROM DENMARK

The 1957 Royal Danish Ballet and Music Festival, May 17-31, enjoyed as its guests Queen Elizabeth of England and the largest number of foreign visitors ever to attend ballet performances at the Royal Theatre. In addition to the 10 ballet performances, there were 6 pantomimes staged by **Niels Bjorn Larsen** at the Tivoli Pantomime Theatre and an afternoon of Zeeland folk dancing at the Open-Air Museum (a group of old Danish country homes and mills).

As usual, the **Royal Danish Ballet** rose to the occasion, delighting capacity houses with performances of generally high distinction. The repertoire included Bournonville works (notably "La Sylphide"), Romantic works ("Coppelia" and "Swan Lake, Act II"), and contemporary ("La Somnambula", "Romeo and Juliet").

Margarethe Schanne's interpretation of

"La Sylphide" is universally acclaimed, and it was natural that she is accorded the privilege of opening the Festival. Her dancing did honor to Bournonville's memory. In the same ballet, Niels Bjorn Larson alternated the role of Madge, the witch, with a talented young character dancer **Lizzie Rode,** who seems to be following in the footsteps of retired character dancer Gerda Karstens.

The second evening was devoted to "Sleeping Beauty" with **Kirsten Simone** as the most attractive Princess Aurora imaginable. She and **Henning Kronstam** wonderously managed to make people overlook the shortcomings of the Danish version of this ballet. Again it was a delight to watch Niels Bjorn Larsen in the diminutive role of the tutor. New to the ballet was 16-year-old **Niels Kehlet** as a Bluebird. He inherited the role from **Anker Orskov** after the latter's untimely death, and he shows great potential.

The gala performance of the 22nd honored Queen Elizabeth and the Duke of Edinburgh. The program, personally selected by Danish King Frederik XIX, included "Konservatoriet, Act I," "La Somnambula," and "Napoli, Act III."

Festival high point was the May 25 performance of "Romeo and Juliet." Ashton's truly great choreography (which should have been seen more than once during the Festival) was given a transcendent interpretation by **Mona Vangsaa** and Henning Kronstam The audience was so moved after the single final curtain call (traditional in this theatre) that it was reluctant to leave the theatre and return to reality.

The May 27 Balanchine night featured "Apollon Musagetes" and "Night Shadow." The former was well danced, the high point again being the pas de deux with Kronstam and **Mette Mollerup.**

"Night Shadow" was followed by a tremendous ovation lasting through the entire intermission. The applause turned out to be for **Borge Ralov,** making his last appearance after 30 years in the Royal Theatre. He had not wished the formal farewell appearance to which he was entitled, nor the curtain calls. But his faithful public willed otherwise, and for the 1st time in the recent history of the Royal Theatre, the audience succeeded in forcing up the curtain. A deeply touched Borge Ralov appeared after the 20 minutes of clapping.

As a danseur noble, Ralov was the only Danish dancer in the 1930's and 40's to measure up to international standards. He later created a memorable Petrouchka. And his creative power has found expression in many original works. He will continue as choreographer.

There were two performances of "Coppelia." One featured **Inge Sand** and **Fredbjorn Bjornsson** and the other, **Ruth** and **Werner Andersen.** The former couple took top honors. As Dr. Coppelius, **Stanley Williams** scored a personal success, contributing a wealth of humorous detail to the role.

For inexplicable reasons, **Ole Palle Hansen's** "Myte" was included. Despite fine execution, it was too weak, and the audience was visibly bored. Fokine's "Prince Igor" also did not catch fire. The co. seems to lack the temperament for it.

Also part of the Festival was the pas de deux from Bournonville's "Blomsterfesten i Genzano." Excellently danced by **Kirsten Ralov** and **Fredbjorn Bjornsson,** it proved a pleasant surprise, and as a period piece is superior to "La Ventana."

The Royal Danish Ballet's next season promises a few interesting changes. Kirsten Petersen and Werner Andersen assume their new titles of "solo dancer." Fredbjorn Bjornsson's new ballet "Bergensiana" will be premiered. (Americans will see it before Copenhagen, for it is included in this summer's repertoire of the Eight Dancers of the Royal Danish Ballet). In the fall **Harald Lander,** the co.'s former ballet master, will stage his "Etudes" for them. It is currently in the repertoire of the London Festival Ballet and the Paris Opera Ballet. And in January, **Flemming Flindt** returns to the co. after 3 seasons with the London Festival Ballet.

Sven Sorgenfrey
(with additional notes by Jan Wahl)

NEWS FROM FRANCE

May 8-27 found the **London Festival Ballet** in Paris. The Parisians applauded the discipline of the corps de ballet. **Toni Lander** triumphed in "Etudes," but was less successful in the second act of "Swan Lake." **Flemming Flindt** was dignified and elegant in the latter. In "Esmeralda" **Marilyn Burr** demonstrated an astonishing virtuosity, especially in the long diagonal on pointe. **Lichine's** very classic choreography for "Concerti" was more enjoyed than his "The Two Wanderers." **Harald Lander** presented a reworked version of "Coppelia," but its caricature-like style betrayed the original intent of Saint-Leon. **Belinda Wright** was more suited to the demi-caractere role of Swanhilda than to Giselle, which was too romantic for her. In all of his roles, **John Gilpin** demonstrated command and an acrobatic brio.

On May 27, **Maurice Bejart** presented two works before the "Jeunesses Musicales" of France. The premiere, "Sonata for Three," was inspired by Satre's "No Exit." More interesting was the second work, "Le Teck," with music by Jerry Mulligan and Tito Puente. **Michele Seigneuret** was the ideal interpreter for this choreographer. The second part of the program was devoted to the 150th performance of "The Ventriloquist," a lyric and choreographic comedy by **Marcel Landowski.**

Presstime News

The Paris season (end of May) of the **Marquis de Cuevas Grand Ballet** celebrated the co.'s 10th anniversary. Opening night featured "The Prisoner of the Caucasus" with **Andrea Karlsen** and **Vladimir Skouratoff; David Lichine's** "Corrida" danced by **Rosella Hightower, Genia Melikova** and **Paul Grinwis; George Skibine's** "Pastorale" danced by **Jacqueline Moreau** and **Serge Golovine;** and **Enrique Martinez'** "La Fiesta" danced by Rosella Hightower, Jacqueline Moreau, Vladimir Skouratoff, **Nicholai Polajenko,** and the corps. **Nina Vyroubova** rejoined the co.

The Enghien Casino Theatre inaugurated its summer season May 31 with 5 new works. **Dick Sanders** created "Divertissement" in the style of "Interplay." He danced it with **Iovanka Biegovitch, Edmee Redouin,** and a corps. He choreographed "l'Emprise" and performed it with **Claire Sombert. Serge Lifar** presented "l'Indecise" danced by **Yvette Chauvire, Alexandre Kalioujny** and **Gerard Ohn.** And "Hamlet or the Noble Madman," danced principally by Nina Vyroubova (Hamlet), Claire Sombert and Gerard Ohn. **Jean Babilee** collaborated with Iovanka Biegovitch on a parody called "The Curl." *Marie Françoise Christout*

NEWS FROM AUSTRALIA

Dame Margot Fonteyn's visit here has been attended by such fanfare and excitement that it can be compared only with the arrival of Queen Elizabeth in 1953. Homage is being paid to the ballerina on placards, newspapers, magazines, newsreels, TV programs and shop windows throughout Sydney.

Ballet has long been a 1st love of the Australian people, but the arrival of Dame Margot and **Michael Somes,** along with the 2 New Zealand stars of the Royal Ballet, **Rowena Jackson** and **Bryan Ashbridge,** has widened the ballet audience even further. With their quiet charm and unassuming manner, these 4 dancers have endeared themselves to everyone. Dame Margot, in particular, has been the soul of grace, saying all the right things to "my Australian cousins" in an endless and difficult round of engagements.

The visiting artists have been appearing as guest stars with the **Borovansky Ballet.** The dancing of all 4—but particularly that of Fonteyn—has been deserving of the highest superlatives. Opening night tickets (about $12) were the highest-priced in Australian theatre history. The usual price is about $2.50. One reporter held a stop watch on the exact number of minutes Fonteyn danced—15 minutes, 19 seconds! For this she was paid a higher sum than any other international artist here. Some reports state that the fee was $2,200 per night. Regardless of price and the short duration of her ap-

pearance on stage, the 4-week season was sold out long before opening night.

At the premiere Dame Margot danced only "Swan Lake" Act II, but she was so touched by her reception here that she added the "Nutcracker" pas de deux as an encore—this despite the fact that she is dancing every night and some matinees as well. "Aurora's Wedding" and the "Rose Adagio" are planned for the 2nd half of the season.

Australia loves opening night curtain speeches, and when Dame Margot stepped down to the footlights in a striking black Dior gown she received another ovation.

The Arts Council of Australia has been offering in Sydney a season of classical Hindu dance recitals by **Shivaram** and his partner **Ibetombi** . . . **Katherine Dunham & Co.,** just returned from New Zealand, are now dancing a 3rd and farewell season. She had a cool reception and poor box office in N.Z. because of the controversy there over "Rites de Passage." Referring to this in her curtain speech at the Tivoli, she quipped, "It's so nice to be back in civilization after our short field trip to the Antarctic!" *Beth Dean*

REPORT FROM MEXICO

Two of the three official dance groups of the **Ballet de Bellas Artes, Ballet Contemporaneo** and **Ballet Nacional** are due to leave for Paris on July 10 to begin a 4-month European tour. There is to be a gala perf. at the Theatre de la Cite on July 15 which will include "El Bracero" and "Estampas de la Revolucion" by **Guillermina Bravo,** "El Chueco" of **Guillermo Keys Arenas** and "Tres Juguetes" by **Elena Noriega.** After Paris the 2 co.'s will take different routes: Nacional to the north, and Contemporaneo to the south of Europe. Combined repertoire of the 2 groups totals 19 works. This is the first international tour of a Mexican co., apart from **Ballet Mexicano's** highly successful visit to Venezuela a few months ago. It is an important step and will provide the opportunity to see how a public other than a Mexican one will react to the very definite Mexican temperament and ideas. The talent is, in many cases, rough, but the tour will show to the world two groups representing a rich potential in the modern dance. *John Fealy*

NEWS FROM ITALY AND SPAIN

MILAN: In the perfs. of **John Cranko's** "Prince of the Pagodas" at La Scala, the dancers of the famous opera house were in very good form and offered a high standard of dancing. Credit goes to Cranko, who had rehearsed the ballet a month; **Esmee Bulnes,** dir. of La Scala School; **Karola Szalay,** now in charge of men's classes, and ballet master **Ugo Dell'Ara.** The several perfs. were sold out, in spite of the local press, which hasn't yet discovered ballet or the fact that there is a big public for it. Guests **Svetlana Beriosova** and **David Blair** scored successes, and **Carla Fracci** was outstanding as the Moon.

VERCELLI: The 8th Int'l Music and Dance Competition will have the dance contests Oct. 8-13. **Susanna Egri,** Turin choreographer-dancer whose group won 2nd prize last year, is a member of the jury. As a result of complaints last year, some rules and conditions are being changed.

MADRID: The Festivales de Espana orgn. has announced that from now until Oct. practically every Spanish town will have ballet and folklore shows in public squares and open-air theatres. Already booked are the **de Cuevas Ballet,** the **Paris Opera Ballet,** a Dutch ballet, and the Spanish co.'s of **Antonio, Ximenez & Vargas, Pilar Lopez, Mariemma, Marianela de Montijo, Luisillo** and **Roberto Iglesias.** *Luigio Gario*

NEWS FROM VIENNA

There has rarely been such unanimous appreciation of a dance event in Vienna as was given **Marcel Marceau** at the Volksoper. **(Gilles Segal** and **Gilles Leger** of his company were especially interesting disciples of the master.) A scandal concerning the local orchestra's objection to use of canned music provided effective opening publicity. The reviews were overwhelming, and the house was packed for all 3 perfs. Marceau & Co. have been invited back for a longer season in '58.

At the Vienna State Opera: **Erika Hanka** staged the dances for Frank Martin's opera version of "The Tempest." **Willy Dirtl** gave a stupendous rendering of Ariel, and female spirits were danced by **Edeltraut Brexner, Christl Zimmerl** and **Incia Braeuer** . . . **Richard Adama** now partners **Margaret Bauer** in "Spectre de la Rose" . . . "Trionfi" was a success, despite the Orff music, mainly due to the combined choreographic efforts of **Dr. Ronnert,** from Hamburg, Miss Hanka and the fine perfs. of Adama and Brexner.

Ballet again scored for the Opera with "Joan von Zarissa" and "Hotel Sacher" — successes attributed in large part to the dancers themselves. "Zarissa" was Erika Hanka's 1st production for the Vienna State Opera Ballet in 1942. The current production is now an entirely different version, but the similarity to Gluck's "Don Juan" and Mozart's "Don Giovanni" is too close to justify its revival. The book by composer Werner Egk is a bore. It is set in the French Middle Ages and involves court love intrigues-jealousy-murder-revenge-suicide. Willy Dirtl is an excellent seducer in the title role. Richard Adama as his court jester does not live up to the memory of Harald Kreutzberg's interpretation, but was hampered by choreography that failed to show the sha contrast of characters. Wakhewitsch co tumes and decor were a pleasure, b often too rich for a dance drama.

Max Schoenherr has adapted Hellme berger's music, and suppplied much o his own, for "Hotel Sacher," to which Hanka has written a simple story. Th ballet's reception was very favorable, an it is a great box-office success. Centere around the Hotel Sacher, opposite th Opera House, and the Prater, Vienna's famous amusement parks, the ballet brings to life figures of the Austro-Hungarian monarchy. Its plot concerns love entanglements, but in a lighter vein than in "Zarissa," and with everybody happy, instead of dead, at the end. The Viennese atmosphere is well captured although the choreography is not particularly inventive—better in solos and duets than in mass scenes. The set of the Prater scene was unfortunately weak, the lovely costumes sometimes heavy, but the performance was excellent and the audience clearly had a fine time. **Erika Zlocha's** success as Mizzi, the flower-girl, stopped the show each time . . . The after-the-ballet reception was held, of course, at the Hotel Sacher.

Edeltraut Brexner has been promoted to prima ballerina of the Opera Ballet. **Zimmerl, Klemisch and Zlocha** are now listed as soloists. *Linda Zamponi*

NEWS FROM LATIN AMERICA

CUBA: Ballet has been launched on TV here with a perf. of the "Don Quixote" pas de deux by **Carlota Pereyra** and **Joaquin Banegas.** *Hermann Wilhelm*

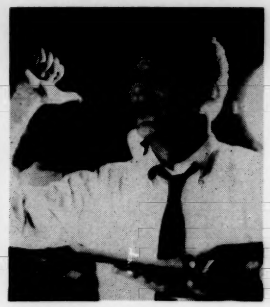
ARGENTINA: **Le Ballet des Etoiles de Paris,** headed by **Colette Marchand** and **Milorad Miskovitch,** opened at the Teatro Opera.

CHILE: **Beryl Grey,** partnered by **Oleg Briansky,** after dancing in Buenos Aires and Montevideo, has given 3 perfs. in Santiago and others in the provinces. Her programs included "Black Swan," "Don Quixote," excerpts from "Sylvia" and "Checkmate." There were also some rather poor works by **Audrey de Vos** and the stars themselves. "Swan Lake" (Act II) and "Les Sylphides" were danced with the **Sulima Classical Ballet.** The young co. did well enough but could not be expected to provide an entirely adequate background for the ballerina.

The U. of Chile Ballet has officially changed its name to **Chilean Nat'l Ballet.** They perform in Lima in Sept. An 11-day season of 7 ballets at the Teatro Victoria brought near-capacity audiences. "Fantasia," with choreography by **Hans Zullig,** created in 1951 for the Joose Ballet, was restored by Zullig for the Nat'l Ballet. Beautifully musical, it contrasts strongly with the co.'s dramatic works.

Hans Ehrmann-Ewart

HE CHOREOGRAPHER



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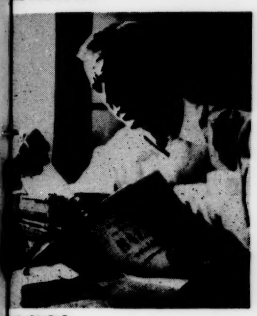

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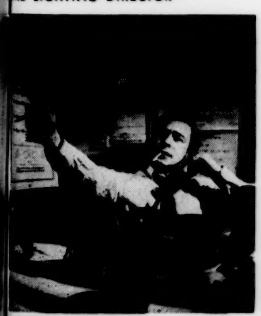

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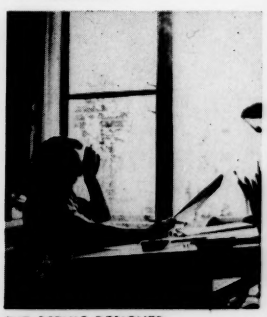

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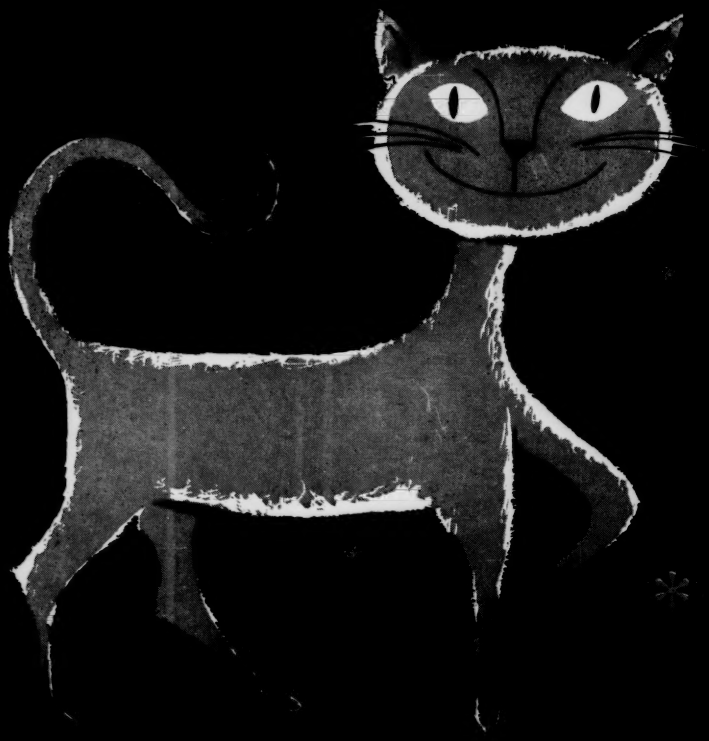

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